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ABSTRACT

This revised edition of the 1972 publication of the same title presents teaching units for a black curriculum in early childhood education. Units deal with: (1) African life styles, literature, music and art; (2) black American language and literature; (3) Afro American music and art; and (4) social studies, as related to the black experience. Each unit contains specific objectives, teaching procedures, and materials. Units stress cultural heritage and self awareness. Extensive resource lists provide information on background readings for teachers and parents as well as materials for use with children, teachers' references, including filmstrips and slides, films, records, pictures and posters, books, sources of materials, and annotated bibliographies. The new edition includes additional resources, new introductory material, and evaluative suggestions. (SB)

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A BLACK STUDIES CURRICULUM FOR EARLY CHILDHOOD EDUCATION:

TEACHING UNITS (REVISED EDITION)

Black Studies Curriculum Development Project
University of Illinois

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Bernard Spodek
September, 1976

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INTRODUCTION

Ralph Ellison describes what it is like to be a black American:

> "I am an invisible man. No, I am not a spook like those which haunted Edgar Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids. And I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me."[1]

Ellison's insight portrays the feelings of black Americans in American culture. This cultural invisibility is reflected in American schools where there is limited and inadequate attention to black Americans. There is a paucity of information on black Americans as well as integrated materials for young children. The omission of reference to black Americans is detrimental to the racial attitudes of both black and white children. Each child should be exposed to information and experiences that are rich with the traditions and contributions of all and which reflect the society in which he lives.

American schools, in helping children to deal with social issues and problems, have a challenge and responsibility to educate all children with reference to various cultures, particularly those which are an integral part of the American society. Children are aware of racial differences at an early age. Schools and parents cannot continue to postpone providing experiences in terms of race relationships. Young children must be provided with models with whom they can identify. The white child must be guided in developing an understanding of and respect for a race of people and a culture other than his own. Through early positive experiences, effective teaching and relevant materials children will develop understandings, appreciations, and positive attitudes which lead to improved human relationships.

The kind of experiences presented through the content of the black culture and heritage curriculum are essential in building the foundation of the young child's educational frame of reference for positive attitudes and provide practical and logical knowledge as an impetus for future learning experiences. The content serves all ethnic groups. Hopefully, these experiences will help to broaden understanding and perceptions of the black struggle.

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[1] NAACP Education Department, *Integrated School Books*. New York: NAACP Special Contribution Fund, 1967, p. 3.

Each child's self-concept and each child's set of values are the result of experiences and influences of the home, the school, and the community. Each child is uniquely different, yet because all children are influenced by the experiences provided by the school, the implementation of a black studies curriculum will provide relevancy for the black and white child's learning experiences and, simultaneously, develop the self-concept of the black child. More specifically, the experiences will help to develop a fuller realization of his capabilities and productive potential as a contributing part of society.

The Black Studies Curriculum presented here is divided into four units: A Look at Africa, Language Experiences Through Black Media, Afro-American Arts, and Social Studies. Each teaching unit is a complete entity but may be used alone or in combination with any of the other units. Each teacher must decide which unit is most appropriate for the children with whom the unit is to be implemented as well as how the units should be modified for his class. It is strongly advised that the units be used as guides and the material interpreted in terms of the population of each classroom as well as the teacher's abilities to effectively guide the learning experiences. Resources for teachers are listed at the beginning of the curriculum to provide immediate references for those teachers who are either non-black or who admit to a limited knowledge of black Americans. Each unit includes a list of related resources.

The successful implementation of the Black Studies Curriculum will be helped by continuous evaluation and includes an appraisal of teaching strategies, appropriateness and quality of materials and experiences, and pupil growth. Teachers are encouraged to use a variety of techniques in assessing the extent to which the content objectives are achieved. Guidelines for evaluating each topic within individual units (formative evaluation) are included as well as evaluative procedures for the total unit (summative evaluation). Teachers are urged to expand as well as to feel free to disregard any suggestions for evaluation which they feel are limiting or irrelevant.

Finally, a word about the concepts "black" and "Afro-American." The two concepts are synonymous and are used interchangeably through the curriculum. However, if there was any attempt to distinguish the two concepts, it was to relate the term "Afro-American" with culture and heritage and the term "black" with the contemporary black struggle in America.

BACKGROUND READING FOR TEACHERS

Afro-American Heritage, Culture, Issues

Drimmer, Melvin. Black History: A Reappraisal. Garden City, New York: Doubleday, 1969.

DuBois, W. E. The ABC of Color. New York: International Publishers, 1970.

Fulks, Bryan. Black Struggle. New York: Dell Publishing Company, 1969.

Goldstein, Rhoda L. (ed). Black Life and Culture in the United States. New York: Crowell, 1971.

Hereven, Melville (ed.). Anonymous Americans. Englewood Cliffs, N. J.: Prentice-Hall, 1971.

Herskovits, Melville. The New World Negro. Bloomington, Ind.: Indiana University Press, 1969.

Hopkins, Lee Bennett. Important Dates in Afro-American History. New York: Franklin Watts, Inc., 1968.

Porter, Judith D. Black Child, White Child: The Development of Racial Attitudes. Cambridge, Mass.: Harvard University Press, 1961.

Shaftel, George. People in Action. New York: Holt, Rinehart and Winston, Inc., 1970.

Van Den Berghe, Pierre. Race and Ethnicity. New York: Basic Books Inc., 1970.

Werstein, Irving. Proud People: Black Americans. Philadelphia: M. Evans Co., Inc., 1970.

Curriculum Programs and Guides

African Studies Handbook for Teachers. University of Massachusetts Press, Worcester Teacher Corp., University of Massachusetts, 1971.

Ajayi, Ade, J. F., and Ian Espie, (ed.). A Thousand Years of West African History: A Handbook for Teachers and Students. Ibadan, Nigeria, London: Ibadan University Press and Nelson, 1965.

Are You Going to Teach About Africa? New York: African American Institute, 1970.

Banks, James. *Teaching About the Black American in the Elementary School.* Palo Alto: Fearon Publishers, Inc., 1968.

Black Studies in Schools: A Review of Current Policies and Programs. Education USA, Special Report. National School Public Relations Association, 1970.

Epstein, Charlotte. *Intergroup Relations for the Classroom Teacher.* New York: Houghton Mifflin Company, 1968.

Gibson, John. *The Intergroup Relations Curriculum.* New York: The Lincoln Center, 1969.

Kenworthy, Leonard S. *Studying African Elementary and Secondary Schools.* New York: Columbia University Press, 1970.

Murphy, E., Jefferson, and Srein, Henry. *Teaching Africa Today: A Handbook for Teachers and Curriculum Planners.* New York: Citation, 1973.

Oraison, Marc. *Being Together: Our Relations with Other People.* New York: Doubleday Co., 1970.

Rose, Arnold. *The Study of Human Relations.* New York: Knopf, 1970.

Smith, Arthur et al. *How to Talk with People of Other Races, Ethnic Groups and Cultures.* Trans-Ethnic Communication Foundation, 1971.

REFERENCES FOR PARENTS

Clark, Kenneth B. *Prejudice and Your Child*. Boston: Beacon Press, 1955.

Goodman, M. E. *Race Awareness in Young Children*. New York: Collier, 1966.

Hereven, Melville (ed.). *Anonymous Americans*. Englewood Cliffs, N. J.: Prentice-Hall, 1971.

Klein, Aaron. *Hidden Contributors*. New York: Doubleday, 1971.

Oraison, Marc. *Being Together: Our Relations with Other People*. New York: Prentice-Hall, 1970.

Porter, Judith D. *Black Child, White Child: The Development of Racial Attitudes*. Cambridge, Mass.: Harvard University Press, 1971.

Shaftel, George. *People in Action*. New York: Holt, Rinehart, Winston, Inc., 1970.

Smith, Arthur L. et al. *How to Talk with People of Other Races, Ethnic Groups, and Cultures*. Trans-Ethnic Communication Foundation, 1971.

Sterling, Dorothy. *The Making of a Black American*. New York: Doubleday, 1971.

Van Den Berghe, Pierre. *Race and Ethnicity*. New York: Basic Books Inc., 1970.

Wolfe, Ann G. *Differences Can Enrich Our Lives: Helping Children Prepare for Cultural Diversity*. New York: Public Affairs Committee, 1967.

UNIT I: A LOOK AT AFRICA

This unit provides a foundation on which subsequent units are built. The activities are designed to introduce young children to the richness of African culture. The unit could be the basis for activities for a period of approximately four weeks. The various activities may be used independently. In most cases, however, earlier activities develop a background for those which follow.

General Goals

1. To provide experiences through which black children will maintain an identity with and develop pride in their African ancestry
2. To develop a respect for African culture in young children
3. To develop an appreciation for the similarities between the life style of Africans and the life style of young American children

Unit Outline

Part I. Living in Africa

- A. The basic needs of people (physical and psychological comforts)
- B. Geography and climate
- C. African life style

Part II. African Arts

- A. Music
- B. Literature
- C. Art

Part III. Evaluation: Unit I

Part IV. Resources: Unit I

Basic Needs of People

OBJECTIVES	CONTENT OUTLINE
1. To develop an understanding of the basic human needs	I. Basic needs of all people A. The need for physical comforts 1. Air 2. Food 3. Water 4. Shelter 5. Clothing B. The need for psychological comforts 1. Belonging 2. Security 3. Affection 4. Status 5. Achievement C. Human beings the world over are much more alike than different. 1. All people speak a language. 2. All people belong to family units. 3. All people engage in some type of work. 4. All people engage in some type of recreational or leisure activity.

TEACHING PROCEDURES

I. A. Focusing question: "If you were in an airplane crash at the North Pole, what would you want and need in order to survive?

B. Discussion and reading: Record all student responses on the chalkboard. Continue the discussion with children until they have covered examples in the following areas:

1. Housing
2. Foods
3. Family
4. Friends
5. Medical attention
6. Transportation
7. Communication
8. Tools
9. Playthings

C. Raise the same questions about being alone in other places: the desert, a city, a warm island, etc.

II. Drawing generalizations: Set up a large chart. Put the word "housing" on chart paper with a felt pen. Focusing question: Are there any words on the chalkboard that belong with housing? As the children name various recorded responses, erase the response from the board. When all the housing items have been erased, inquire about other responses that belong with housing. After completing this topic, move to "foods," following the same procedure. Continue until all responses have been placed in one of the categories listed. They do not need to be in order. It is necessary, however, that labels be used that are meaningful to the children.

MATERIALS

Chalkboard, lined chart paper and a felt point pen.

Magazines

OBJECTIVES	CONTENT OUTLINE
2. To develop the ability to verbalize conditions that may affect the ways in which people meet their needs	I. Basic needs are met in different ways. A. Food B. Shelter II. Where man lives influences the way he lives. A. Climate B. Geography of the land C. Resources available

TEACHING PROCEDURES	MATERIALS
I. Show a picture of people living in a house of bamboo. Ask children why they think people made their house the way they did. Record answers on the chalkboard. Show a picture of a house made primarily of mud. Ask how this house differs from the bamboo house. (Be careful not to lead the children into a value judgment of the two houses at this point. It is important for them to come to the conclusion that some houses are more appropriate for various situations.)	Use pictures that show a variety of climates, farming, modes of transportation, natural resources, and peoples of Africa. One source for such pictures is Discussion Pictures for Beginning Social Studies by Raymond H. Muessig, (New York, Harper and Row, 1967). Theme 2, A, B, C, and D, Theme 13 A and E, Theme 14 A and C, and Theme 17 E can be used to guide the discussion.
II. Focusing questions: How are the two houses different? What would happen if one type of house (igloo) were built in Africa? What would happen if the mud or bamboo house were built in the United States? Use a variety of pictures to show different houses built in different geographic areas.	

Geography and Climate

OBJECTIVES	CONTENT OUTLINE
1. To develop knowledge about the major climate areas of Africa	I. Africa is a very large land area. Second only in size to Asia, it is almost four times larger than the continental United States.
2. To learn about the major rivers in Africa, large cities in Africa, and the mountains, plains, valleys, deserts, and great rain forests in Africa.	II. Africa's climate is varied: hot and humid along the coast; much cooler inward; and snow-capped mountains all year long.
	III. Africa's geographic conditions are varied, with little high bush or jungle area to be found on the continent.
	IV. Land and water formation (e.g., rivers and coastlines) and other geographic areas can be symbolized on a map or globe.

TEACHING PROCEDURES

I. Identify a large map of Africa. Discuss the shape and size of Africa, comparing it to familiar geographic areas. Display it in an area where children can work with it easily.

II. Show a film of the African continent. After showing the film, outline the major climatic areas of Africa on the map, especially indicating the equator. Discuss the relationship of the equator to climate in Africa. Include the mountains in the eastern section, the Sahara Desert, the Nile River, the Niger River, the tropical rain forest in the central west, the Kahalari Desert, and the grassland areas. Use the map to indicate large cities such as Lagos, Cairo, and Capetown. Let the children fill in the areas identified with different colored paint or crayon. To differentiate areas, make a key to colors used on the map.

III. Bring in a commercial map or globe showing the physical geography of Africa. Have the children compare their map to the commercial one. View the film again on another day to look for the answers to questions raised by discussion.

IV. Save the map for later use. The children may want to add to the map of Africa as the unit develops.

MATERIALS

A large laminated map of Africa, a commercial map of Africa and a globe of the world, and the ABC film documentary on the continent of Africa.

Picture Set

Living in Kenya
(Silver Burdett; 12 color pictures with a teacher's guide; 19" by 23") (Produced for elementary schools)

Record

This Is My Country: African Countries
H. W. Wilson Corp. 2 - 33 1/3 records, 1968.

African Life Styles

OBJECTIVES	CONTENT OUTLINE
1. To develop an acquaintance with the variety of house styles found in Africa	I. Climate affects the house styles found in Africa.
	II. Tribal culture affects the house styles in Africa.
	III. Available building materials affect African house styles.
	IV. Extended families still live together or near each other.

TEACHING PROCEDURES

Summary Activities

I. Show a film strip on African architecture using the accompanying record.
Focusing question: What kinds of information did we learn about African houses?

List materials used in building African houses.
List the various shapes and colors of African houses.
Discuss the reasons for the different types of African houses.

II. Construct models of African houses. Have the children select and plan to build models of various styles of African houses. As this section of the unit is culminated include any or all of the following activities:

Write stories about how African houses are built, an African village.
Locate geographical areas or regions on the map which are represented by different styles of houses constructed or represented by using matching symbols on the houses and on the map.

Summary Questions

I. How well were the objectives achieved?
Indicators:
- How well did the children reason?
- How similar were the models to African houses?
- Were the stories realistic?
- Do the children understand that climate affects the kind of houses built?
- Did the children develop satisfactory map skills?

II. How might the objectives be better achieved?

MATERIALS

Filmstrip and record: Africa: Architecture by Warren Schloat Productions, Inc., (Englewood Cliffs, N.J., Prentice-Hall Co., 1970), chart paper, felt point pen, and materials for constructing the model homes (clay, straw, construction paper, wood, small stones, mud, grass, boxes, aluminum foil). Children and teacher can supply these materials.

Filmstrip: African Houses (Social Studies), Children's Press, 1224 West Van Buren, Chicago, Ill., 60607

Book: Englebert, The Goats of Agadez, 1973.

OBJECTIVES	CONTENT OUTLINE
2. To develop an awareness that African children learn many important things at home and at school	I. African and American children do many of the same things. II. African children learn in school and at home. III. African children learn in much the same manner as American children.

TEACHING PROCEDURES

I. Show the three pictures listed to the children.and ask them to compare the similarities and differences in the way they learn and the ways African children learn at home and what they learn at school. Discuss what American children learn at school and at home. Talk about the role of story telling and music in the learning of the African child. Ask the children if they know any stories or fables that they have learned from - e.g. "The Little Boy Who Cried Wolf."

II. Locate on the map the places where the children in the pictures come from. Have the children draw their own picture of the Africans portrayed and place these pictures in their proper location on the map.

III. Read the book Playtime in Africa. Discuss the games the children play. See if the children can identify games that are the same as games we play. Note the differences in the ways similar games are played, such as a tag game but with a lion chasing a deer. Play the games that interest the children.

IV. Discuss how games help children gain skills that they will need when they grow up. Note the girls playing with dolls and the boys playing a game of trying to spear a loop thrown up in the air. The content of Coming of Age in Africa will give the teacher good background information in this area.

MATERIALS

Pictures:

Three pictures from the SVE Picture-Story Study Print Set, Children of Africa - "Rabi of Nigeria," "School Children in Ethiopia," and "Mawire and Gotora of Rhodesia."

Books:

Coming of Age in Africa: Continuity and Change, edited by Leon E. Clark, for background material for the teacher.

Camera on Africa: The World of an Ethiopian Boy, by Victor Englebert, New York: Harcourt, Brace, Javanovich, 1970.

The Goats of Agadez, by Victor Englebert, New York: Harcourt, Brace, Javanovich, 1970.

Playtime in Africa, by Efua Sutherland.

Zaire: A Week in Joseph's World, New York: MacMillan, 1973.

African in the Curriculum, by Beryle Banfield, New York: Edward W. Blyden Press.

Africa Yesterday and Today, by More D. Clark and Ann Dunbar. Bantam Books, New York 10016.

Game:

Omweso, A Game Children Play in Uganda, by M. B. Nsimli, Occasional Paper No. 6, 1968, African Studies Center, Univ. of California at Los Angeles, California 90024.

OBJECTIVES	CONTENT OUTLINE
3. To develop an awareness of the major method of earning a living among the Masai Africans	I. The Masai's home and tribal life play an important role in maintaining cultural traditions. II. Masai songs and stories teach important lessons.

TEACHING PROCEDURES

I. Introduce a picture of Takiya to the children, and have them tell what they see in the picture. The boy is herding cattle. Point out that the lion is a threat to the safety of the cattle. Describe the lion hunt, Masai style. Talk about what is needed to hunt lions (skill, bravery, etc.)

II. Read the words of the "Children's Song." (about Masai boys playing lion hunt), then have the children read the words in unison. Play the record and let the children follow the words and rhythm. Let the children illustrate the song. Play the record often when the children need a break during the day.

III. Read the book Boy of the Masai or The Drums Speak. Let the children talk about the differences between the lives of the city boy and the country boy, and about the customs of the Masai tribe. Have the children act out a lion hunt and sing the song.

Summary Questions

I. How well were the objectives met?
Indicators:
   Can the children compare and contrast life in Africa with life in America?
   Are their perceptions accurate?
   How well do the children use the map?
   What is the extent of their understanding of customs and traditions?

II. How can the objectives be better achieved?

MATERIALS

Picture: "Takiya, Boy of the Masai," from the SVE Picture-Story Print Set, Children of Africa (SP 131).

Books:

Boy of the Masai, by Natalie Donna. New York: Dodd-Mead Co., 1964).

The Drums Speak, The Story of Kofi, a Boy of West Africa by Marc and Evelyne Berneim, New York: Harcourt Brace Javanovich, Inc., 1971).

Africa in the Curriculum, by Berlye Banfield. New York: Edward W. Blyden Press.

Record: "Children's Song," from Folk Songs of Africa, by Bowmar Records (FSA-100).

Music

OBJECTIVES

1. To learn African songs.
2. To recognize rhythm as being essential to African music and the drum as an important instrument
3. To compare and contrast the musical heritage of the American Negro and his African ancestor.
4. To learn some African rhythmic patterns and instruments.
5. To increase listening skills

CONTENT OUTLINE

I. African music and rhythm has definite characteristics.

   A. Music

      1. Use of antiphony -- exchange between lead and chorus
      2. Harmony
      3. Use of vibration, growling sounds, and other voice inflections

   B. Rhythm

      1. Polyrhythmic - different rhythms piled on top of each other and played simultaneously, falling into place constantly with shifting patterns

      2. Use of drums for marking rhythmic patterns

II. African music is used for passing cultural tradition from one generation to the next.

TEACHING PROCEDURES

I. Show filmstrip "Folk Songs of Africa" and play first side of the related record. Discuss the songs and filmstrip with the children. Locate places mentioned in the filmstrip on the map. Play the record again and have the children identify the songs that they like best. Note these and duplicate the words. Side one of the record might be played at rest or other appropriate times so the music becomes familiar and easier to learn.

II. Show the second filmstrip and play side two of the record, following the procedure used previously.

III. Distribute the duplicated copies of the songs including the "Children's Song" learned with the lesson on the Masai tribe. Learn two songs by having the children read the words, listen to the music, and then singing. Discuss the content of the songs; lightly tap the rhythms. Let the children illustrate the songs in pictures as the songs are repeated.

IV. Have the children sing songs using rhythm instruments. Instruments that can be made are:

Drums: A coffee can with a plastic lid or an oatmeal box will make a drum. It can be beat with a stick, a pencil, or by hand. Two or three cans or boxes of differing sizes can be taped together to make bongo drums.

MATERIALS

Filmstrip and record: "Folk Songs of Africa" (No. 1)

Filmstrip: "Africa: Musical Instruments, Percussion" (No. 2), optional.

Materials such as coffee cans and oatmeal boxes, sticks, small boxes, dried beans, small bells, elastic for instruments, as well as commercially-made rhythm instruments.

Records:

Drum Suite - The Art Blakey Percussion Ensemble, CL 1002, RCA Victor 1 - 33 1/3 record.

Call and Response - Rhythm Group Singing, Ella Jenkins, Folkways FC 7308 (K-3).

Record and two filmstrips - Folk Songs of Africa, Bowmar Records FSA-100.

American Negro Folk and Work Song Rhythms, Folkways Records FC-7654.

This is Rhythm, by Ella Jenkins, Folkway Recordings.

Drums of various shapes and sizes.
Kalimba - (African thumb piano)

Books:

Negro Songs from Alabama. Harold Courlander, ed., New York: Oak Publications, 1963.

Prince, Christine. Talking Drums of Africa. New York: Scribners, 1973.

OBJECTIVES

CONTENT OUTLINE

I. A. Musical activities are a common way to express a diversity of traditional events in one's cultural or ethnic group.

Africa: ceremonial song and dance; initiation rites, harvest festivals, war songs, praise songs, funeral dirges, etc.

Afro-American: work songs, slave songs, etc. Hymns, protest songs, play songs, and chants in folk.

B. Musical lyrics (words of a song) are an outgrowth of personal and group experiences and feelings of: love, anger, humor, joy, fear, fun, protest, etc.

C. Musical instruments are a mechanical or manual tool through which the artist expresses feelings, moods, ideas, rhythm.

1. African musical instruments can be classified as follows:

    a. idiophones, e.g., rattle, hand piana (sansa), stick clappers, castanets, xylophone
    b. drums
    c. wind instruments
    d. stringed instruments

2. Most common musical instruments of Afro-Americans have been idiophones, drums, wind instruments.

TEACHING PROCEDURES	MATERIALS

Rattles: Fill small boxes or cans with a handful of dried beans or rice. Shake them in rhythms to music or dance.

Bells: Attach small bells to circles of elastic that fit around the children's wrists or ankles. These can be shaken in time to music or dance.

Let the children use instruments to accompany themselves as they sing, and experiment with rhythms. Encourage them to move their bodies to the rhythms they create as well as the rhythms of the music they have learned.

Continue learning new songs as the children show interest. Encourage the children to improvise on the themes in the songs.

NOTE: A mature group of primary age children would have much to gain from seeing the excellent filmstrip "Africa: Musical Instruments, Percussion." It would be best used before the children begin making their own instruments.

Summary Activities

I. Choose songs from Africa and black folk selections. Allow children to listen so that they may talk about the event the song may describe.

II. Talk about the differences and similarities of Black American and African cultures as reflected in the songs.

III. Prepare a display of African musical instruments.

IV. Play the record "This Is Rhythm" by Ella Jenkins and discuss the meaning of rhythm.

Music

TEACHING PROCEDURES | MATERIALS

V. Discuss how musical instruments are used to transmit signals and for "talking" as well as producing music. Play "Talking Drum" with the vocal translation. Encourage duplicating some of the sounds.

Procedure

(a) Play the record and filmstrips in two sessions.
(b) Discuss the following:
  (1) The drum is Africa's most important musical instrument.
  (2) The Africans have a special piano played with the thumbs (Kalimba).
  (3) "Kum Bah Yah" means "Come by Here" or "Stay Near By," and is often sung while the natives work.
  (4) "The Five Drums" song is a folk story about a girl trying to cure her snake bite.
  (5) "Before Dinner" tells us about the way these Africans obtain and prepare food.
(c) Show the kalimba (thumb piano). Let the children play it during free time.
(d) Sing the following songs:
  (1) "Kum Bah Yah"
  (2) "The Five Drums"
  (3) "Before Dinner"
  (4) "Work Song"
  (5) "Ev'rybody Loves Saturday Night"
  (6) "Children's Song"

Summary Questions

I. How well were the objectives achieved?
Indicators:
How did the children respond to African rhythms?
How accurate are the duplication of rhythms?
How well did the children respond to African songs?

OBJECTIVES	CONTENT OUTLINE
6. To become aware of the interrelatedness of African song and dance	I. In African song and dance, body movements have meaning. II. African musicians are members of a world community which is becoming more interrelated. III. African musicians are called upon to interpret not only to members of other ethnic groups in Africa, but to the world.

TEACHING PROCEDURES

I. Guide the children in learning the meanings of some of the primitive dance and body movements. (Use resource people and/or video tapes of African songs and dances.)

II. Attend a performance of an African or Afro-American Dance Ensemble (e.g. Alvin Ailey Dancers, professional or amateur groups), or watch a film of African dances in the classroom with the children.

III. Encourage the children to create a dance or body movements to a poem or song lyric to make simple percussion, wind or string instruments.

IV. Help the children in appreciating the four main categories of African music: traditional music, neo-traditional music, westernized pop music and westernized conservatory music. (Introduce one category at a time.)

V. Encourage the children to watch variety television shows depicting African musicians and dancers.

Summary Questions

I. Can the children identify African rhythms and songs easily?

II. Can the children compare, contrast, and relate all forms of African music?

III. Did the children enjoy the experiences of African music forms?

MATERIALS

Records:

Africa: Afro-American Drums, (Edited by Harold Courlander), Ethnic Folkways Library

African Drums, Ethnic Folkways Library

Drums of the Yoruba of Nigeria, (Recorded by William Bascom), Ethnic Folkways Library.

Miriam Makeba (African Folk Songs), RCA Victor

Folk Songs of Africa, Bowman Records

Filmstrips:

Discovering the Music of Africa, Film Associates of California, (20 minutes, color).

Introduction to Jazz, University of California, (12 minutes, bw).

Selected Negro Spirituals, Encyclopedia Britannica Films, (10 minutes, bw).

Selected Negro Work Songs, Encyclopedia Britannica Films, (10 minutes, bw).

Music of James A. Bland, Encyclopedia Britannica Films, (10 minutes, bw).

Discovering the Music of Africa, Film Associates of Canada, (20 minutes, color).

Video Tapes of African Dances: Negro Folk Music of Africa and America, Ethnic Folkways FE 4500.

OBJECTIVES	CONTENT OUTLINE
1. To learn that stories play an integral part in the education of African children	I. African myths and legends are the content of many African stories.
2. To learn stories that African children know	II. Africans have a tradition of folklore. They have maintained a storytelling tradition.
3. To develop ability to relate to the traditions of African folklore	
4. To compare and contrast American folktales with African folktales	

Literature

TEACHING PROCEDURES

I. Have the children sit around the teacher. Explain that for centuries men, women and children of Africa gathered this way to listen to stories. Some of the stories are for fun, but many of the stories teach lessons on how to behave and how to have a happy life. Anasi, a favorite character of the West Africans, is a spider who often acts like a person. He is very tricky. Sometimes he is so tricky that he tricks himself. In the stories children learn such lessons as that it does not pay to be greedy or lazy or to try to trick friends.

The teacher selects the stories she thinks her children will enjoy most. Set the mood by asking questions that will relate some previous experience to the "lesson" in the story. Example, "Has a person ever played a trick on you?" Let the children respond. Tell the children that Anasi had a trick played on him by a hyena. How did Anasi feel when he found out that he had been tricked? What did he do to keep the hyena from playing more tricks on him? Tell the story of "Why the Hyena Has Stripes." (Be sure that the questions asked build sympathy for the right character, as the hyena comes out to be a sorry loser.)

Tell one story at a sitting. It is helpful to set aside a special time each day to tell another story.

MATERIALS

Ashanti, Folk Tales from Ghana, Folkways Records and Service Corp., 1966.
Anasi the Spider, Texture Films, 16 mm sound film, Macmillan.
African Legends and Folk Tales, 6 filmstrips with recorded narrations, Macmillan.

Books:

Arnott, Kathleen, African Myths and Legends. New York: Henry Z. Walck, 1962.
Creel, J. L., Folk Tales of Liberia, Minneapolis: Denison, 196
Ennis, Merlin, Umbundu: Folk Tales from Angola. Boston: Beacon Press, 1962.
A copy of Anasi Tales and Fourteen Hundred Couriers.
Witing, Helen A., Negro Folk Tales. Washington, D.C.: Associated Publishers, 1938.

Folklore K-4

Aardema, Verna, The Na of Wa. New York: Coward-McMann, 1960.
Aardema, Verna, "Tales from The Story Hat." New York: Coward-McCann, 1960.
Arkhurst, Joyce, More Adventures of Spider. New York: Scholastic, 1972.
Clark, Molhie, Congo Boy, (Book and Record), Scholastic Record.
Courlander, Harold and Leslau, Wolf, The Fire on the Mountain. New York: Henry Holt, 1950.
Fournier, Catherine, The Coconut Thieves. (Illus. by Janina Domaska) New York: Scribner's, 1964.
Haley, Gail E. A Story, An African Tale. Proscenium Press, Newark, Delaware, 1970.
Heady, Eleanor B., Jumbo Sungura! New York: Norton, 1965.

TEACHING PROCEDURES

II. Encourage the children to create their own stories like the Anasi stories. Provide a session where they tell their own stories which can be written on a wall chart or put in a special book. Children may also tape record their stories.

III. Read to the children from *African Myths and Legends*, especially the animal stories. Would they like to have an animal parade? If so, they should bring musical instruments from home. Give them paper bags and help each child to make a mask of the animal he chooses. Give the children instructions for a dance step or let them create their own. With each child wearing his mask, playing his instrument, and using the dance step, parade around the school yard or another appropriate place.

MATERIALS

Folklore K-4 (cont.)

Price, Pattie, "The Tales of the Tree" in *Around the World Story Book*, by Donny Kaye. New York: Random House, 1960.

Rickert, Edith, *The Sojabi Tree*. New York: Doubleday, 1923.

Literature

OBJECTIVES	CONTENT OUTLINE
5. To be able to relate to the rich body of African fiction and poetry	I. Fiction, poetry and drama are all a part of the cultural heritage of Africa.
6. To become aware of cultures different from their own	II. African fiction, folklore and poetry contain the wisdom, beliefs and lessons of the people and are a vehicle through which a society transmits these to its children.
7. To learn to view their own culture and values from a different perspective	III. All African literature, both the traditional and the modern, has its roots in the vibrations of African traditional life.

TEACHING PROCEDURES

I. Select the story or elicit suggestions from the pupils. Read, tell the story from memory or tape record the story prior to the activity. Set the mood for the story or poetry by utilizing inquiry teaching, which puts children into a position of having to engage in the major operations which constitute rational inquiry. These operations revolve around four basic steps: defining a problem for investigation, hypothesizing answers to this problem, testing the hypotheses against evidence, and finally drawing conclusions.

II. Have the children compare the fiction and folklore of one region with that of another.

III. Help the class in analyzing African poetry. Guide them in creating verses of their own.

Summary Questions

I. Did the children understand the purpose of the folktales?

II. Did they understand how folktales help in understanding the past?

III. Could the children locate various geographical regions depicted in the stories they read?

IV. Did the children understand how traditions and beliefs are transmitted through folktales?

V. Could they relate folktales to any aspect of their own lives?

VI. How well were the objectives achieved? How may they be better achieved?

MATERIALS

Fiction K-4

Akinsemoyin, Kunle, Twilight and the Tortoise. Lagos, Nigeria: African University Press, 1963.

Bonnon, Laura, Memo Meets the Emperor. Albert Whitman, 1957.

Economakis, Olya, Oasis of the Stars. New York: Coward-McMann, 1965.

Goetz, Lee Garrett, A Camel in the Sea. New York: McGraw-Hill, 1966

Holding, James, Mr. Moonlight and Omar. New York: Morrow, 1963.

Lindgren, Astrid, Sea Lions on Kilimanjaro.

Mansfield, John, Juma, The Little African. London, New York: Thomas Nelson, 1965.

Poetry K-4

Clark, Peter, "Play Songs," In Poems from Black Africa, ed. Langston Hughes. Indiana: Indiana University Press, 1963.

Hughes, Langston, ed., Poems from Black Africa. Indiana: Indiana University Press, 1963.

Art

OBJECTIVES	CONTENT OUTLINE
1. To learn the characteristics of African art	I. Observation of color and design in African art
2. To learn to use African themes in art experiences	II. Appreciation of Africa's cultural and creative contribution to literature and art
	III. Creation of art and craft objects using African themes and designs

TEACHING PROCEDURES	MATERIALS
Show filmstrips and slides of art work about Africa. Afterwards have the children think of one of the pictures that they liked and then draw their own picture using the ideas from the pictures they saw. Any popular medium of the children's art work could be used. Provide materials, then set up the filmstrip on a projector and turn the filmstrip to the various frames the children wish to refer to. Discuss the subject matter in the pictures. After the pictures are finished, let the children give their own ideas about their pictures. Summary Questions I. How well did the children respond to African art? II. How well did the children increase their understanding and appreciation of African art forms? III. Were the reproductions of art forms realistic?	Filmstrip: UNICEF Art: Children of Africa. Any number of art mediums and materials that the children enjoy. Be sure to include at least clay, paint, and crayon. Filmstrips: The African Art Study Kit. (Collier-Macmillan), 2 filmstrips - art and music with guides, records of music, art portfolio. African Culture Series. Native Artifacts (Children's Museum) Detroit Public Schools. Slides and Guides--Slidesets. Discovering the Art of Africa, 28 slides. Filmstrip: African Dress and Design. Chicago, Illinois: SVE.

UNIT I, PART III: EVALUATION

1. Did the unit provide a sufficient variety of experiences and activities through which the pupils could clarify understanding and appreciation of African life? Which activities and experiences seem to most effectively facilitate the objectives?

2. Did the unit assist the pupils in developing new skills? If so, what skills? What opportunities were there for analyzing, locating information, comparing, etc.?

3. How have the children illustrated their understanding and appreciation of African customs and heritage?

4. What records or products are maintained to illustrate the extent of the growth of understanding and appreciation in all areas?

UNIT I, PART IV: RESOURCES

Books for Children on Africa

Aardema, Verna. Tales from the Story Hat. New York: Coward-McCann, 1960.

Akinsenoyin, Kunle. Twilight and the Tortoise. Lagos, Nigeria: African Universities Press, 1963, 80 p. Grades 2-5.

Arkhurst, Joyce. More Adventures of Spider. New York: Scholastic, 1972.

Bernheim, Marc and Evelyne. The Drums Speak, The Story of Kofi, a Boy of West Africa. New York: Harcourt, Brace, Jovanovich, 1971.

Crombie, Isavel. My Home in Nigeria. London: Longmans, 1959, 17 p. (My Home Series), Grades K-2.

Darbois, Dominique. Agossou, Boy of Africa. Chicago: Follett Publishing Co., 1962, 47 p. Grades K-2.

Elisofon, Eliot. Zaire: A Week in Joseph's World. New York: MacMillan, 1973.

Elkin, Benjamin. *Why the Sun Was Late*. New York: Parent's Magazine, 1966, unp., Grades K-3.

Englebert, Victor. *Camera on Africa, The World of an Ethiopian Boy*. New York: Harcourt, Brace, Javanovich, 1970.

__________. *The Goats of Agadez*. New York: Harcourt, Brace, Javanovich, 1973.

Feelings, Muriel. *Jambo Means Swahili: Swahili Alphabet Book*. New York: Dial Press, 1974.

Gerson, Mary-Joan. *Omoteki's Baby Brother*. New York: Walck, 1974.

Hoffman, Claire. *World Friends: In Africa*. New York: Friendship Press, 1959, 15 p. Grades K-3 (Picture Album of 15 photographs with descriptive text).

Hughes, Langston. *The First Book of Africa*. New York: Franklin Watts, 1964, 82 p. Grades 2-5 (Illustrated with photographs).

Joy, Charles R. *Young People of West Africa; Their Stories in Their Own Words*. New York: Duell, Sloan and Pearce, 1961, 205 p. Grades 2-5.

Larsen, Peter and Elaine. *Boy of Dahomey*. New York: Dodd-Mead, 1970.

Mansfield, John. *Juma, the Little African*. New York: Thomas Nelson, 1965, Grades 1-3.

Manuel, Alfred. *Obioma and the Wonderful Ring*. London: Longmans, 1966, 26 p. Grades 3-4 (Progress in Reading Series).

Millen, Nina. *Children of Africa*. New York: Friendship Press, 1959, unp., Grades K-2 (Around the World Series).

Pine, Tillie S. and Joseph Levine. *The Africans Knew*. New York: McGraw-Hill, 1967, Grades K-4.

Quinn, Vernon. *Picture Map Geography of Africa*. Philadelphia: Lippencott, 1964, Grades 3-6.

Sutherland, Efua. *Playtime in Africa*. New York: Atheneum, 1966.

Swinfield-Wells, Muriel. *Handwork and Craft Teaching for Tropical Schools*. London: Longmans, 1963, Grade 2 and up.

Worthington, Frank. *Kalulu the Hare*. London: Longmans, 1963, 63 p. Grades 1-2 (New Method Supplementary Readers Series).

Jenkins, Ella. *The Ella Jenkins Song Book for Children*. New York: Oak Publications.

Background Reading for Teachers

"Africa in the Classroom: Learning Experience or Just Another Yawn," *Africa Report*, May-June, 1973, pp. 47-50.

Banfield, Beryle. *Africa in the Curriculum*. Manhattenville Station, New York: Edward W. Blyden Press, Inc., 1968.

Clark, Leon. *Coming of Age in Africa: Continuity and Change*. New York: Frederick A. Prager, 1969.

Dykstra, Gerald, Richard Port and Antonette Port. *A Course in Controlled Composition*. New York: Teachers College Press, Columbia University, 1966.

Fuja, Abayomi. *Fourteen Hundred Cowries*. London: Oxford University Press, 1962.

Goodman, Mary Ellen. *Race Awareness in Young Children*. New York: Collier Books, 1966.

Hawkinson, John and Martha Faulhaber. *Music and Instruments for Children to Make*. New York: Scholastic Book Services, 1970.

Hughes, James W., "Why Should We Teach About Africa?" *Africa Report*, February, 1972, p. 33.

Prince, Christine. *Talking Drums of Africa*. New York: Schribners, 1973.

Taba, Hilda. *Teaching Strategies and Cognitive Functioning in Elementary School Children*. San Francisco: San Francisco State College, 1966.

Thompson, Elizabeth Bartlett. *Africa Past and Present*. Boston: Houghton Mifflin Co., 1966.

Audio-Visual Materials

Africa: Musical Instruments, Textiles, Jewelry and Architecture. Pleasantville, New York: Warren Schloat Productions, Inc., 10570, 1970.

Folk Songs of Africa. Bowmar Records, FSA-100.

Negro Folk Music of Africa and America. Ethnic Folkways, FE4500.

UNICEF Art. Pleasantville, New York: Warren Schloat Productions, Inc., 10570, 1970.

ABC Documentary. The Continent of Africa. New York: McGraw-Hill.

The Continent of Africa: The Children of Africa. Jamaica, New York: Eye-Gate Filmstrips and Record Set.

African Culture Series, Native Artifacts. Children's Museum, Detroit Public Schools.

Slide and Guide--Discovering the Arts of Africa (28 slides)

Wooden Giraffe. Kevin Duffy Films.

UNIT II: LANGUAGE EXPERIENCES THROUGH BLACK MEDIA

Overview

This unit attempts to make the "Black Experience" visible - to communicate black culture and history so that young children are made aware of the contributions made by Black Americans to society through black media. Books are powerful teaching and learning tools. If books and instructional materials offer an honest and realistic view of life in America, the children who utilize these materials will begin to move in the direction of understanding and mutual compatibility.

This unit has been planned for children from kindergarten through third grade. However, modifications and revisions may be made in order to extend its utility to the nursery or intermediate level. The unit need not stand alone. It is intended to be correlated with a language arts curriculum.

Most of the resources included can be implemented in an informal environment, allowing children the necessary freedom to manipulate and explore. But, at the same time, teacher supervision and guidance is encouraged.

General Goals

1. To present factual information about black Americans that will counter biased opinions and prejudices.
2. To interpret American life through interactions among multi-ethnic groups in an integrated society.
3. To present some of the issues of current American social problems, thereby helping children learn to cope with them.
4. To enrich and develop the skills of communication through the medium of black culture.

Unit Outline

Part I. Black Americans (contributions and life styles)

Part II. Vocabulary related to the black experience

Part III. Literature of the black experience

- A. Listening
- B. Stories
- C. Poetry
- D. Folklore
- E. Creative writing

Part IV. Evaluation: Unit II

Part V. Resources: Unit II

Appendix: Notes on teaching poetry

UNIT II, PART I: BLACK AMERICANS

OBJECTIVES	CONTENT OUTLINE
1. To create an atmosphere conducive to discussion relating to black culture	I. Introduction of outstanding black Americans
2. To develop a positive self concept in black children	II. Learning about black Americans and black culture through books
3. To relate a realistic view of the world	III. Observing physical differences among people in our society
4. To develop an understanding of the importance of different ethnic groups in our society	
5. To develop an appreciation for the contributions of black people in our society	

TEACHING PROCEDURES

I. Use the Boning Profiles of Black Americans and the Gallery of Great Afro-Americans to stimulate discussion regarding facts about black Americans. Show the pictures and relate the historical evidence to the children.

II. Read the story Martin Luther King, Jr., to the children. Arrange the children in a circle on the floor before the story is read. Informal discussion should follow the reading.

   A. Did Martin Luther King have a family similar to yours?
   B. In what part of the United States did he live?
   C. Do any of you participate in the same sports as Martin did?
   D. How do you think Martin felt when he discovered there were certain places he and his family could not go?
   E. Have you thought as Martin did about what you would like to be when you become an adult?
   F. What did Martin do to change the laws of America?
   G. What kind of prize was Martin Luther King awarded and why?
   H. What terrible thing happened to this man in 1968?

MATERIALS

Pictures:

Gallery of Great Afro-Americans, Initial Teaching Alphabet, Inc., 1969.

Boning, Richard, Profiles of Black Americans. New York: Dexter and Westbrook, 1969.

Books:

Ebony Book of Black Achievement. Chicago: Johnson Publishing Company, 1970.

Flynn. Negro Achievement in Modern America. New York: MacMillan, 1970.

Jones, Margaret. Martin Luther King, Jr. Children's Press, 1961.

Rowe, Jeanne A. Album of Martin Luther King, Jr. Watts Publishing Company, 1970.

Black Americans

TEACHING PROCEDURES	MATERIALS
III. Show the overhead transparencies of Negro Heritage. Explain the contributions of each black American. Ask the children if they would like to have a collection of pictures of famous black Americans. If so, they will be given profiles of blacks on sheets of paper that were seen on the transparencies. List their names on the board. Give the children duplicate outline pictures of the heroes, along with pencils and crayons. Tell them to write the black American's name under his picture and then color the profile. Pass construction paper to the children so that they can make a cover for their booklet. Have the children staple all the pages together.	Transparencies: Negro Heritage, Troll Associates. "We Are Black Americans," Chart and pictures of black Americans.
IV. Display a chart "We Are Black Americans." Suggestion: Pictures of black Americans and their roles in American society. Julian Bond - Politician Richard Hunt - Artist Diahann Carroll - Actress Muhammed Ali - Fighter Flip Wilson - Comedian Dick Gregory - Lecturer Edward Brooke - Senator Barbara Jordan - State Representative - Texas Coretta King - Civil rights leader Mattiwilda Dobbs - Soprano Bill Cosby - Actor Johnny Mathis - Singer Sammy Davis, Jr. - Entertainer	

Summary Question

What was the overall response to initiating the unit?

UNIT II, PART II: VOCABULARY RELATED TO THE BLACK EXPERIENCE

OBJECTIVES

1. To extend and enrich children's vocabulary with words relating to black culture.

2. To encourage children to engage in storytelling about black Americans and their experiences

3. To enable children to give explanations and simple directions

4. To promote choral speaking through the use of black poetry

5. To improve oral expression and participation by providing opportunities for sharing and role playing.

CONTENT OUTLINE

I. Vocabulary related to black culture

   A. Soul food, including such terms as corn bread, peas, ham hocks, neck bones, turnip greens
   B. Soul music, including such terms as jazz, rhythm, and blues.
   C. Afro-American
   D. Bush
   E. Dashilki
   F. Soul
   G. Soul brother

II. Introduction of foods related to black culture

   A. Learning and identifying "soul" foods
   B. Cooking and eating selected "soul" foods

III. The music of black culture

   A. Terms used in reference to black music
   B. Current artists and selections

IV. The literature of black Americans

   A. Poetry of black Americans

Vocabulary

TEACHING PROCEDURES	MATERIALS
I. Display a chart with words and pictures depicting soul food. Ask the children if they have seen or eaten these foods. Explain to the children that various races and ethnic groups have their own culture. Tell them that these foods are a part of black culture. Pronounce each word on the chart and have the children repeat it. Ask the children to relate various foods in their own culture that they enjoy.	Chart paper, felt pen, manila paper, pencils, magazines, paste, and scissors Map of the United States Soul foods
II. Using the chart, discuss soul foods. Afterwards, encourage the children to write a poem. Emphasize the use of oral expression. Write the poem on a chart as the children dictate. Allow the children to use their poem for independent reading, or oral reading to a small group of children.	
III. Have pupils bring magazines to school. Allow the children to look for foods in the magazine which are a part of black culture. Ask the children to cut out pictures, and paste them on construction paper. These sheets may be compiled into a booklet of "soul foods," and displayed in the reading center.	
IV. Take the children on a trip to a local supermarket. (Arrange the trip ahead of time with the manager.) Allow the children to identify the "soul foods" at the market. Plan to purchase a few of the foods. Use recipes from Christmas Gif' or The Integrated Cookbook.	

TEACHING PROCEDURES	MATERIALS
V. Arrange a tasting party in school, cooking the purchased food. Invite parents to assist in preparing the food. As a snack or lunch, provide children with a variety of these foods. Foods to be tasted can include: A. Corn bread B. Black-eyed peas C. Ham hocks D. Candied sweet potatoes E. Neck bones	
VI. Give each child portions of each food. As the foods are presented discuss the geographic location where they are grown. When the meat is served, relate its source also.	
VII. Explain the types of music to the children. Define these terms: jazz, blues, calypso, soul, popular, rock n' roll, classical, and spiritual. Relate to the children that various races and ethnic groups have their own music and appreciate certain types of music. Ask them which type they like and which type they have in their homes. Following the discussion, tell the children about the type of music that black Americans have created. Discuss some black artists that developed the music. Suggested artists: Jazz: Duke Ellington, "Satin Doll" Blues: Gladys Knight, "Midnight Train to Georgia" Popular: Natale Cole, "Inseparable" Leslie Uggams "I'm Going to Make it Easy on You" Diana Ross, "Mahogany"	Records: The Story of Jazz, Folkways Records and Service Corp. An Evening with Belafonte/Makeba, Songs from Africa, RCA Victor Louis Armstrong, Disney Songs the Satchmo Way, Walt Disney Productions, 1968. Andre Watts, Rhythms of the World. New York: Columbia Records, Folkways Records, 1955. The Jackson Five - Current Selections Natale Cole - Current Selections Gladys Knight - Current Selections Marian Anderson - "He's Got the Whole World in His Hands

TEACHING PROCEDURES

Rock and Roll: The Jackson Five, "Dancing Machine" and "I Am Love"

Spiritual: Andrea Crouch, "I Don't Know Why Jesus Loves Me"

VIII. Have the children listen to the musical works by black artists. Allow them to listen to musical works by white artists. Compare the styles and moods of the music. Ask the children if they know what the artists are trying to relate. Tell them that music is a means of expressing one's inner feelings.

IX. Bring pictures to the class that will help to explain the other words of the vocabulary, such as bush, soul brother, Afro-American, and dashiki. Ask the children to compare the hair styles and dress of various blacks. Then ask them to compare these styles to the styles of the white Americans, Indian, Eskimo, Chinese, etc.

X. Arrange the Story Sets - Negro Family on a flannel board. Introduce each member of the family on the board. Begin a story about what each member might be doing or saying. Have several children complete the story, manipulating the figures to illustrate it. Place several members of the family in random order on the flannel board. Make up an appropriate riddle concerning a member of the family and have a child select the correct member from the flannel board. Ask the children to tell you things which are

MATERIALS

Books:

Arnold, Adoff. My Black Me. Dutton, 1974.

Brooks, Gwendolyn. Selected Poems. New York: Harper and Row, 1963.

Hopkins, Lee Bennett. On Our Way: Poems of Pride and Love. Knopf, 1974.

Jackson, Mary and Wishart, Lelia. The Integrated Cookbook. Chicago: Johnson Publishing Co., 1971.

Keats, Ezra. A Letter to Amy. New York: Harper and Row, 1968.

Keats, Ezra, Jennie's Hat. New York: Harper and Row, 1966.

Keats, Ezra, Goggles. New York: The Macmillan Co., 1969.

McGovern, Ann. Black is Beautiful. New York: Four Winds, 1969.

Merriam, Eve. The Inner City Mother Goose. New York: Simon and Schuster, 1969.

Rollins, Charlemae. Christmas Gif'. Chicago: Follet

Story Sets:

Negro Family, Instructo.

Negro Family, The Judy Co.

TEACHING PROCEDURES

MATERIALS

common to the children figures and which are common to adult figures. Responses might be old-young, big-little, male-female, etc.

XI. Have the children give simple directions for getting to the market they visited. Help the class construct a map of the area from the school to the market. Pass out directions on a sheet of paper for making "corn bread." If cooking facilities are available, allow the class to bake the bread. Allow one child to give directions to another child for baking the bread. Use a recipe from The Integrated Cookbook.

XII. Use the poem "The Crazy Woman" for the development of choral reading skills. Read the poem to the children. Ask the children to stand and repeat the lines in unison until all their voices blend together.

Summary Question

How responsive were the children to information and experiences related to a specific culture?

UNIT II, PART III: LITERATURE OF THE BLACK EXPERIENCE

Listening

OBJECTIVES	CONTENT OUTLINE
1. To develop skills in listening	I. Stories
2. To listen to and understand simple directions	A. Black Americans B. Integrated literature
3. To appreciate listening to stories, music, and poetry relating to the black experience	II. Poetry and music of the black culture

TEACHING PROCEDURES

I. Show the filmstrip and album "Listen Jimmy" or "People Are Like Rainbows" to the children. Tell them to listen carefully because someone will be chosen to lead a discussion afterwards. Complete the showing. Call on one child to start talking about what he saw. Ask them such questions as:

A. Who was Jimmy?
B. Did he have friends of another race?
C. What is a rainbow?
D. How can people be like rainbows?
E. Can you love and respect all people regardless of their skin color?

II. Introduce black songs of the Civil War to the class. Have them listen carefully to the words. Invite them to join you in singing the song. Check to see if each child is singing each line correctly.

III. Have the children develop their own songs and stories in the classroom. Tape record the songs and stories. Later allow the children to listen to them for enjoyment. Give each child crayons and paper to draw a picture while listening to the story or song.

IV. Use the instructional tapes Literary Figures with the class. Develop a group game, called "Guess Who." Play the tape about notable blacks. Stop the tape at certain intervals, and tap one child on the shoulder. Ask, "Guess who is being discussed?" After the response, continue to play the tape. Repeat the performance with other children.

MATERIALS

Filmstrips:

Getting to Know Me. Chicago: SVE Educational Filmstrip
Listen Jimmy
People Are Like Rainbows
A Boat Named George
Strike Three! You're In

Black Folk Music in America. Chicago: SVE Educational Filmstrip
Songs of Slavery
Black Songs of the Civil War
Black Songs of Modern Times
Black Songs After the Civil War

Robert and His Family. Chicago: SVE Educational Filmstrip
Robert's Family at Home
Robert's Family and Their Neighbors
Robert and Father Visit the Zoo
Robert Goes Shopping

Instructional Tapes:

Literary Figures. Detroit: Tapes Unlimited, 1968 (4411).

Crayons, paper and pencils

Tape recorder, filmstrip viewer

TEACHING PROCEDURES

Allow the game to progress until all the children have had a turn. This game is conducive to the development of good listening habits.

V. Play the game "Little Brown Boy" with the children. The first child starts talking about the "Little Brown Boy." The first child may say, "The little brown boy lives in a house." Point to the next child. The next child repeats what the first one said and adds another item. Limit the game to three or four children.

VI. Read the book Every One Has a Name to the class. Reread the book to the class, saying only the first part of a phrase. Have the children complete each phrase of the story. Say to the class, "You can teach him a trick, like catching a stick." Pause at this point and permit the children to say, "His name is Dog." Continue until the entire book has been read.

VII. Use the song "Black and White" to develop listening skills. The children should listen carefully to the song and relate the experiences they heard. Using the content of the song, help the children develop a puppet show.

MATERIALS

Books:

Baker, Bettye. What Is Black. New York: Franklin Watts, Inc., 1969.

Blue, Rose. Black, Black, Beautiful Black. New York: Franklin Watts, Inc., 1969.

Bond, Jean. Brown Is a Beautiful Color. New York: Franklin Watts, Inc., 1969.

Browner, Richard. Every One Has a Name. New York: Henry Z. Walck, 1961.

Grossman, Barney. Black Means . . . . New York: Dutton, 1970.

Holsclaw, Cora. Just One Me. Chicago: Follett Publishing Co., 1967.

McGovern, Ann. Black Is Beautiful. New York: Four Winds Press, 1969.

Whiting, Helen. Negro Folk Tales. Washington, D.C.; Associated Publishers, Inc.

Film: Lonnie's Day. Chicago, Coronet Films.

TEACHING PROCEDURES	MATERIALS
Summary Questions I. Did the children learn to identify black Americans as an ethnic group in our society? II. Can the children identify the black leaders they have studied? III. Can the children identify the soul foods they studied? Did they gain an appreciation for new and different tastes? IV. Did the children develop an awareness of specifics related to black culture? V. How well were the children able to draw inferences from the literature presented?	

Stories

OBJECTIVES	CONTENT OUTLINE
1. To communicate a system of values through literature 2. To expand children's knowledge of black culture 3. To learn to enjoy books	I. Stories A. Black Americans B. Integrated literature

TEACHING PROCEDURES

I. Have the children read integrated literature. Ask the children if they have had some of the same experiences as the story characters, how they feel about themselves and others. Take pictures of the children. Prepare a bulletin board with the photographs. Have each child lie on the floor on a piece of paper, while another child traces their profile. Let the children cut out their profiles and provide paint so they can fill in the physical features and necessary clothing.

II. Read Swimming Hole to a group of children. Ask the following questions:

A. Why did Steve refuse to play in the swimming hole?
B. How did Steve come to realize that color is only skin deep?
C. How did Steve solve his problem?

Let the children role play the situation in the story.

III. Display The Dog Who Came to Dinner so that children will want to read it. Read the story to a group. Discuss with the children what happened in the story. Invite them to participate in a puppet show, relating the experience of the dog who came to dinner.

IV. Give the book Jennie's Hat or A Letter to Amy to one class member. Ask him to read the book and later tell the story to the class or a small group. Encourage pronunciation, tone, enunciation, expression and pitch.

MATERIALS

Books:

Adoff, Arnold. Malcolm X. New York: Thomas Y. Crowell Co., 1970.

Beim, Jerrold. Swimming Hole. New York: William Morrow and Co., 1951

Bertol, Roland. Charles Drew. New York: Thomas Y. Crowell Co., 1970.

Blue, Rose. A Quiet Place. New York: Franklin Watts, Inc., 1969.

Boone-Jones, Margaret. Martin Luther King, Jr. Chicago: Children's Press, 1968.

Brenner, Barbara. Beef Stew. Alfred A. Knopf, Inc., 1965.

Goldin, Augusta. Straight Hair, Curly Hair. Thomas Y. Crowell Co., 1966.

Hill, Elizabeth. Evans Corner. New York: Thomas Y. Crowell Co., 1967.

Keats, Ezra J. Goggles. Canada: The Macmillan Co., 1969.

Justus, May. New Boy in School. New York: Hastings House, 1963.

Lerner, Marguerite. Red Man, White Man, African Chief. Minneapolis: Lerner Publications Co., 1969.

Showers, Paul. Look at Your Eyes. New York: Thomas Y. Crowell Co., 1962.

TEACHING PROCEDURES

V. Play I Have a Dream or excerpts from the recording, by Martin Luther King, Jr. Discuss Martin Luther King's dream and aspirations with the children. Present mimeographed profiles of Martin Luther King, Jr. Have children color the profiles. These pictures will be a component of a display entitled "Black Americans," and individual booklets with the same title.

VI. Arrange a book center with many integrated books of good quality. Encourage the children to read these books. Children will relate their readings to the class each week during a special literature hour.

VII. Provide a book club for the children. Tell them to select as many books to read weekly as they want. Encourage children to write the title, author and summary of each book read. These written forms will be kept in each child's folder.

VIII. Display a bulletin board. Make the heads of worms with construction paper. Write each child's name on the back of each worm. Put materials on the board. Tell the children that each time they read black or integrated literature, they will receive a segment of the worm. Each segment will be added to the worm with their name on it. The pupil who has the most segments after a period of time will be given a book.

Summary Question

How well were the objectives achieved?

MATERIALS

Showers, Paul. Your Skin and Mine. New York: Thomas Y. Crowell Co., 1965.

Taylor, Sidney. The Dog Who Came to Dinner. Chicago: Follett Publishing Co., 1966.

Udry, Janice. What Mary Jo Shared. Eau Claire, Wisconsin: E. M. Hale and Co., 1969.

Reading Kit:

We Are Black. Chicago: Science Research Associates, 1969.

Keats, Ezra. Jennie's Hat. New York: Harper and Row, Inc., 1966.

Keats, Ezra. A Letter to Amy. New York: Harper and Row, Inc., 1968.

Paper, scissors, folders, construction paper, and crayons

Record or Tape: Martin Luther King, Jr., I Have A Dream.

OBJECTIVES	CONTENT OUTLINE
1. To relate the contributions of black poets	I. Many black poets have contributed to American society through their works of poems and poetry.
2. To extend the inner feelings of blacks to young children	II. The poetry of black Americans contributes to the richness of the poetry of all Americans.
3. To provide children with an avenue of free expression	

TEACHING PROCEDURES

I. If available, visit a cultural center that has the works of black poets. Prepare the children before the trip by talking about some black poets and their works. Read poems from Golden Slippers by Arna Bontemps and Christmas Gif' by Charlamae Rollins to the class. This will stimulate their thinking of poetry. The director of the center will read some poems to the children while visiting the center. (If no center is available, perhaps you can create one in your school or class.)

II. At school, discuss the trip with the children. Ask the children what they saw at the cultural center. Ask them if they liked any of the poems or poetry they listened to or read. Stress the fact that blacks have contributed to society through prose and poetry. Have the children write a class poem related to the field trip that was taken. Write the poem on the board as it is developed by the class. Prepare a chart that consists of the class poem. Have the children read the class poem from the chart that was developed.

III. Have the children develop a series of poetry books about black Americans. They can dictate the poems to the teacher who will type them on a primary typewriter. The children can do their own illustrations. Each child will select a title for his book. The books will be displayed and later sent home.

MATERIALS

Books:

Bontemps, Arna. American Negro Poetry. New York: Hill and Young, 1963.

Bontemps, Arna. Golden Slippers: An Anthology of Negro Poetry. New York: Harper and Row, 1956.

Breman, Paul. Sixes and Sevens: An Anthology of New Poetry. London: Paul Breman, 1962

Brooks, Gwendolyn. Bronzeville Boys and Girls. New York: Harper and Row, 1956.

Rollins, Charlemae. Christmas Gif'. Chicago: Follett Publishing Co., 1963.

Rollins, Charlemae. Famous American Negro Poets. New York: Dodd, Mead and Co., 1964.

Rosett, Christina. Adding a Poem. New York: Holt, Rinehart and Winston, 1964.

Chart paper, felt pen

Primary typewriter

TEACHING PROCEDURES	MATERIALS
IV. Bring to class some recordings of black poetry. Let the children listen to these recordings. Identify the poet that wrote each poem. Play the recording. Ask children to identify a poet with a particular poem. Ask the children how they feel when they hear certain works of poetry. Does a particular poem make you feel happy or sad? Is it amusing or boring?	Record: Bontemps, Arna. An Anthology of Negro Poetry for Young People, Folkway Records. Record player Crayons, paint, brushes, construction paper
V. Display some poems in the reading center. Allow children to browse and read the poetry whenever they desire. Have each child collect an anthology of poems. Compile the anthology of poems. Use construction paper for the cover of the compilation of poems. Give children crayons to draw illustrations for the poems. Children will read poems in the "poetry hour" twice a week, using their anthology of poems.	

OBJECTIVES	CONTENT OUTLINE
4. To present black poetry encompassing those qualities that are especially appealing to young children	Poetry can be enjoyed and appreciated through focusing one's attention on its many sound devices and appealing elements. 1. Rhyme, rhythm, free verse, dialect 2. Meter and cadence-balanced rhythmic flow 3. Onomatopoetic words - use of words that imitate or illustrate natural sounds, hiss, creaking 4. Alliteration - occurrence of two or more words having the same initial sound Ex: wailing in winter wind imagery figurative language

TEACHING PROCEDURES

Sample Lesson Plan for Teaching: "The Snow," by Mary Effie Lee Newsome.

I. Read the poem slowly and expressively to the children. Ask what season of the year we usually have snow. Have them sit very still and visualize what it looks like out-of-doors after a visit from the snow. What does the poet mean by "blankets," "courteous"? Can we hear the snow? Where does the snow sleep?

II. Read other poems by the poet about snow: "Snow Prints," "Prints," "The Gathering." Discuss mental images one has of the snow, things one can do in the snow that cannot be done at other times. For older children, the concept of metaphor and imagery can be introduced. What words make a picture in their minds. Point out the words blanket, visitor, snores, as way more concise by assigning life and form, human characteristics to inanimate things of nature.

III. Dance of the Snowflake is an excellent topic for creative art and dance. It can be improvised to Snow Fall - by the Soulful Strings. Have children write about their impressions of the snow. Other selections about snow by Gertrude M. McBrown: "The Snow Man," "Coasting," "Fairy Snow Flakes."

MATERIALS

Bontemps, Arna. Golden Slippers. New York: Harper and Row, Publishers, 1941.

Dobb, Leonard, (ed.). A Crocodile Has Me by the Leg. New York: Walker and Co., 1966.

Howells, W. D. The Complete Poems of Paul Laurence Dunbar. New York: Dodd, Mead and Co., 1968.

McBrown, Gertrude. The Picture Poetry Book. Washington: Associated Publishers, Inc., 1968.

Newsome, Effie L. Gladiola Garden. Washington, D.C.: Associated Publishers, 1944.

OBJECTIVES	CONTENT OUTLINE
5. To provide experiences in imagination and emotion which may be an impetus for stimulation and inspiration to creative individual writing and expression	Young children can gain understanding and respect of varied ethnic group experiences, feelings, through: story element of poetry emotion

TEACHING PROCEDURES

Sample Lesson Plan for Teaching: "Incident: Baltimore," "Countee Cullen," Hughes: "Merry-Go-Round"

I. Begin presentation by asking children if they have ever had "hurt feelings," or have been "embarrassed." Discuss incidents that may cause one to feel this way.

II. Read "Incident: Baltimore," "Merry-Go-Round." Discuss how the children felt in these two incidents. What words of the poem express these feelings?

III. Where did the two incidents take place? How did the little boy in Baltimore feel before he was insulted?

IV. Discuss concept of discrimination, through exploration of term Jim Crow. Talk about varied ways discrimination is practiced in school setting (dramatize specific incidents).

V. Have children write about their own embarassing moments. Show pictures of children portraying intense emotion. Discuss probable cause of such.

MATERIALS

Bontemps, Arna. Golden Slippers. New York: Harper and Row, Publishers, 1941.

Brooks, Gwendolyn. Bronzeville Boys and Girls. New York: Harper and Row, 1956.

Hughes, Langston. An African Treasury. New York: Brown Publishers, Inc.

Newsome, Effie L. Gladiola Garden. Washington, D.C.: Associated Publishers, 1944.

Rollins, Charlemae. Christmas Gif'. Chicago: Follett Publishing Co., 1963.

TEACHING PROCEDURES

MATERIALS

Sample Lesson Plan for Teaching: "Michael is Afraid of the Storm" by Gwendolyn Brooks

I. Begin presentation by discussing fear. What kinds of things are you afraid of? Why? How many of you are afraid of storms?

II. Read: "Michael Is Afraid of the Storm." How old is Michael? How does he control his fear? How does he show it? Have children recall ways in which they express fear. Ways they control it.

III. Point out imagery of lines: "lightening is angry," "thunder spanks," "pain punishes."

IV. Encourage children to begin their own personal anthologies of black poetry. Discuss concept - anthology: a collection of poems by different authors. Teacher can mimeograph those selections requested by the children. Children can illustrate.

OBJECTIVES	CONTENT OUTLINE
6. To broaden the child's knowledge of the uses and the possibilities of language and to point out the dividends such usage pays in terms of clarity or the ability to communicate	Language can be stimulated through the sensory content of poetry (words appealing to the senses). Man's natural environment has provided much poetic material depicting the sensory content of poetry. tactile (touch) smell visual taste hear

TEACHING PROCEDURES

Sample Lesson Plan for Teaching: "Palace," by D. V. Johnson.

I. Begin presentation by showing children a variety of sea shells. Talk about what mental images they create. "What does it look like?"

II. Read "Palace." What was the shell like to the poet? Why? What do you hear when you listen? What kind of shadows might you see around a seashore? A palace?

III. Discuss commonplace items in Black is Beautiful. Elaborate on sensory context of illustrations.

Summary Question

Were the children able to understand and appreciate the literature in terms of the "black experience"?

MATERIALS

Bontemps, Arna. Golden Slippers. New York: Harper and Row, 1941.

Howells, W. D. The Complete Poems of Paul Laurence Dunbar. New York: Dodd, Mead and Co., 1968.

Jenkins, Ella. Rhythms in Nature. Folkways Fc-7653.

McGovern, Ann. Black Is Beautiful. New York: Four Winds Press, 1969.

Newsome, Effie L. Gladiola Garden. Washington, D.C.: Associated Publishers, 1944.

OBJECTIVES	CONTENT OUTLINE
1. To relate the rich traditions of black folklore to children	I. Blacks have a tradition of folklore. They have maintained a storytelling tradition.
2. To teach children to appreciate this form of oral literature	II. Folklore is a body of entertaining stories that have become a tradition in black culture.
3. To accept folklore as a body of entertaining stories	

TEACHING PROCEDURES

I. Read to the children some of the Negro Folk Tales, especially the animal stories. Ask the children if they would like to have an animal parade. If so, ask them to bring some musical instruments from home. Give them paper bags and help each child to make a mask of whatever animal he chooses to be. Give the children instructions for a dance step or let them create their own. Complete all masks to be worn. Tell each child to put on his mask, get his instrument and remember the dance they have been taught. They are then told to parade around the school yard.

II. Relate some of the folklore from Did You Feed My Cow to the class. Ask the children if they would like to play some games. If the response is "yes," the games will be taught and all will participate. (Note instructions in the references.)

III. On another day, give the children paper and pencils. Refer them to the riddles in Did You Feed My Cow. Ask the children to develop their own riddles. When the riddles are completed, they will be collected. The children will be told to compile the riddles into a booklet. Put the booklet on display in the school entrance.

IV. Tell the story of John Henry to the class. Ask the children the following questions:

A. Who was John Henry?
B. What did he do all his life?
C. Did he have a good life?
D. How did his life end?

MATERIALS

Books:

Ennis, Merlin. Umbundu: Folk Tales from Angola. Boston: Beacon Press, 1962.

Gipson, Fred. Trail-Driving Rooster. New York: Harper and Row, 1955.

Keats, Ezra J. John Henry: An American Legend. New York: Pantheon Books, Inc., 1965.

Taylor, Margaret. Did You Feed My Cow? New York: Thomas Y. Crowell, 1956.

Whiting, Helen A. Negro Folk Tales for Pupils in the Primary Grades.

Records:

There's a Brown Boy in the Ring. Folkways Records and Service Corp., 1966.

Children's Jamaican Songs and Games. Folkways Records and Service Corp., New York, 1957.

Musical Instruments: Commercially made, or such materials as oatmeal boxes, sticks, coffee cans, dried beans, small bells, or elastic may be used for instruments.

Paper, pencil, shelf paper, crayons, paper bags, scissors, paint, and brushes.

TEACHING PROCEDURES	MATERIALS
Tell the children to write a story about John Henry. After the story has been written, give them crayons to develop illustrations. Take all the stories and put them on a display table. Later, they may be taken home.	

Creative Writing

OBJECTIVES	CONTENT OUTLINE
1. To develop skill in handwriting 2. To motivate the children to write creatively 3. To create a desire for writing stories, prose, and poetry 4. To increase vocabulary growth and development	The children will increase their vocabulary and develop language skills, thereby writing creatively.

TEACHING PROCEDURES	MATERIALS
I. Assist the children in developing experience stories. Tell the story The No Bark Dog to the class. Ask several children to tell the things that happened in order. Give the children paper, pencils, scissors, and a sheet of paper with the story on it. The story is written in simple sentences. Read together the sentences with the children. Tell them that the sentences are not in order. Have them cut each sentence apart, and then arrange them in the correct order. For example:	Book: Williamson, Stan. The No Bark Dog. Chicago: Follett Publishing Co., 1962. Scissors, paper, pencils
THE NO BARK DOG Timmy had a dog named Top who would not bark. cut -- One day Timmy took Top for a walk. cut -- Top saw two dogs with socks covering. cut --	

UNIT II, PART IV: EVALUATION

1. Was the classroom atmosphere conducive to studying the customs and traditions of an ethnic group?
2. Did the study of black Americans seem to improve the self-concepts of the black children involved in the program? Did it increase the appreciation of the other children?
3. How well were the children able to develop an understanding of and appreciation for the contributions of black Americans?
4. Were there indications that ongoing classroom activities carried over to other aspects of the children's lives . . . the environment beyond the school?
5. Were the children able to identify black American terms for music and food, black literature and poetry?
6. What specific skills were developed?
7. How well were the overall objectives of this unit achieved? How might they be better achieved?

UNIT II, PART V: RESOURCES

Books for Adults

Adoff, Arnold. *Black on Black*. New York: Macmillan, 1974.

Baldwin, James. *Nobody Knows My Name*. New York: Dell Publishing Co., 1961.

__________. *The Fire Next Time*. New York: Dial Press, 1963.

Bontemps, Arna. *100 Years of Negro Freedom*. New York: Dodd, Mead and Co., 1961.

Brown, Claude. *Manchild in the Promised Land*. New York: Macmillan Co., 1965.

Clark, Kenneth. *Dark Ghetto*. New York: Harper and Row, Inc., 1965.

Clemmons, Hollitz. *The American Negro*. New York: McGraw-Hill, 1965.

Cohen, Robert. The Color of Man. New York: Random House, 1969.

Ellison, Ralph. Shadow and Act. New York: Random House, 1964.

Fanon, Frantz. Black Skin White Masks. New York: Grove Press, Inc., 1967.

Franklin, J. H. Color and Race. Boston: Houghton Mifflin Co., 1968.

Fulks, Bryan. Black Struggle. New York: Dell Publishing Co., 1969.

Goodman, M. E. Race Awareness in Young Children. New York: Collier, 1966.

Griffin, John. Black Like Me. Boston: Houghton Mifflin Co., 1961.

Hughes, L. and Meltzer, M. A Pictorial History of the Negro in America. New York: Crown, 1963.

Jordan, Winthrop. White Over Black. Baltimore: Penguin Books, Inc., 1969.

Katz, William. Eyewitness: The Negro in American History. New York: Pitman, 1967.

__________. Teachers' Guide to American Negro History. Chicago: Quadrangle Books, 1968.

King, M. L. Why We Can't Wait. New York: Harper and Row, 1964.

Kozol, Johnathan. Death at an Early Age. Boston: Houghton Mifflin Co., 1967.

McPherson, James. The Negro's Civil War. New York: Pantheon Books, 1965.

Meltzer, Milton. In Their Own Words - A History of the American Negro. New York: Thomas Crowell Co., 1964.

Pettigrew, T. F. A Profile of the Negro American. Princeton: Van Nostrand, 1964.

Parsons, Talcott and Clark, Kenneth (eds.). The Negro American. Boston: Beacon Press, 1969.

Shaftel, George. People in Action. New York: Holt, Rinehart and Winston, Inc., 1970.

Silberman, Charles, Crisis in Black and White. New York: Random House, 1964.

Tumin, Melvin, Race and Intelligence. New York: Anti-Defamation League of B'nai B'rith, 1963.

Washington, B., DuBois, W. and Johnson, J. Three Negro Classics. New York: Avon Book Div., 1965.

Journals

A Guide to Negro Periodical Literature. Winston-Salem, North Carolina.

African Studies Bulletin. African Studies Association. Boston University, Boston, Mass.

African Affairs. Journal of the Royal African Society, London, England.

Freedomways. Freedomways Associates, Inc., New York, New York.

Integrated Education. Integrated Associates in Chicago, Chicago, Ill.

Journal of Human Relations. Central State College, Wilberforce, Ohio.

Journal of Intergroup Relations. National Association of Intergroup Relations Officials.

Journal of Negro Education. Howard University Bureau of Educational Research, Washington, D.C.

Negro Digest. Johnson Publishing Co., Chicago, Ill.

Negro Educational Review. Florida N. and I. N. College, St. Augustine, Florida.

The Crisis. Official Publication of the National Association for the Advancement of Colored People, New York.

The Black Scholar. Black World Foundation, Sausalito, California.

The Message. Southern Publication Association, Nashville, Tennessee.

Poetry Books for Children

Adoff, Arnold. My Black Me. New York: Dutton, 1974.

Bontemps, Arna. Golden Slippers. New York: Harper and Row, 1941.

Brooks, Gwendolyn. Bronzeville Boys and Girls. New York: Harper and Row, 1956.

Clifton, Lucille, The Black B C's. Dutton, 1970.

Dobb, Leonard (ed.). A Crocodile Has Me by the Leg. New York: Walker and Co., 1966.

Hopkins, Lee Bennett. On Our Way: Poems of Pride and Love. Knopf, 1974.

Hughes, Langston. An African Treasury. New York: Brown Publishers, Inc.

__________. Don't You Turn Back. Knopf, 1969.

McBrown, Gertrude Parthenia. The Picture-Poetry Book. Washington: Associated Publishers, Inc., 1968.

Newsome, Effie Lee. Gladiola Garden. Washington, D.C.: Associated Publishers, 1944.

Rollins, Charlamae. Christmas Gif'. Chicago: Follett, 1963.

Whiting, Helen. Negro Art, Music, Rhyme. Washington: Assoc. Pub., 1967.

Poetry Books for Teachers

Arnstein, Flora J. Poetry in the Elementary Classroom. New York: Appleton-Century Crofts, 1962.

Bontemps, Arna. American Negro Poetry. New York: Hill and Young, 1963.

Breman, Paul. Sixes and Sevens: An Anthology of New Poetry. London: Paul Breman, 1963.

Howells, W. D. The Complete Poems of Paul Laurence Dunbar. New York: Dodd, Mead and Co., 1968.

Kerlin, Robert T. Negro Poets and their Poems. Washington, D.C.: Associated Publishers, 1923.

Poetry for the Elementary Grades. Nebraska Curriculum Development Center, Lincoln, University of Nebraska Press, 1966.

Stratta, Leslie. Poetry. National Association for the Teaching of English, Spring 1966.

Audio-Visual Materials - Recordings

An Anthology of Negro Poetry for Young People compiled and read by Arna Bontemps. Folkways Records and Service Corp., New York. Distributed by Folkways Scholastic Records, 906 Sylvan Ave., Englewood Cliffs, New Jersey 07632.

Negro Poetry for Young Children, an anthology of traditional and contemporary Negro poetry. Folkways Records and Service Corp., New York.

The Dream Keeper, poems and autobiographical comments about people, travel and poetry told by the author, Langston Hughes. Folkways Records and Service Corp., New York.

Rhythms in Nature, Ella Jenkins, Folkways, FC 7653.

Books for Children

Adelman, Bob. On and Off the Street. New York: Viking, 1970.

Adoff, Arnold. Malcolm X. New York: Thomas Crowell, 1970.

Bacmeister, Rhoda. The People Downstairs and Other City Stories. New York: Coward-McCann, 1964.

Baker, Bettye F. What Is Black? New York: Franklin Watts, Inc., 1969.

Bayer, Audrey White. Dark Venture. New York: Knopf, 1968.

Beim, Jerrold. Swimming Hole. New York: William Morrow and Co., 1951.

Beim, Lorraine and Jerrold Beim. Two Is a Team. New York: Harcourt, World and Brace, 1945.

Bertol, Roland. Charles Drew. New York: Thomas Y. Crowell Co., 1970.

Blue, Rose. A Quiet Place. New York: Franklin Watts, 1969.

_________. Black, Black Beautiful Black. New York: Franklin Watts, Inc., 1969.

Bond, Jean C. Brown Is a Beautiful Color. New York: Franklin Watts, Inc., 1969.

Bonsall, Crosby. Case of the Hungry Strangers. New York: Harper and Row, Inc., 1963.

_________. The Case of the Cat's Meow. New York: Harper and Row, Inc., 1965.

_________. Case of the Hungry Cat. New York: Harper and Row, Inc., 1963.

_________. The Case of the Dumb Bells. New York: Harper and Row, Inc., 1966.

Brenner, Barbara. Beef Stew. New York: Alfred A. Knopf, 1965.

Bridwell, Norman. Clifford Gets a Job. New York: Scholastic Book Services, 1965.

Brown, Jeanette. *Ronnie's Wish.* New York: Friendship Press, 1959.

Brown Margery. *Animals Made by Me.* Putnam, 1970.

Buckley, P. and H. Jones. *William, Andy, and Ramon.* Chicago: Holt, Rinehart and Winston, 1965.

__________. *Five Friends at School.* Chicago: Holt, Rinehart and Winston.

Burden, Shirley. *I Wonder Why.* New York: Doubleday and Co., 1963.

Cannon, Calvin and Wickens. *What I Like to Do.* Coward, 1971.

Clark, Margaret G. *Benjamin Banneker: Astronomer and Scientist.* Champaign: Garrard Publishing Co., 1971.

Coen, Rena K. *The Black Man in Art.* Minneapolis: Lerner Publications, 1970.

Cohen, Miriam. *Will I Have a Friend?* New York: The Macmillan Co., 1967.

Curry, Jane Louise. *The Day Breakers.* Harcourt, 1970.

Ebony Book of Black Achievement. Chicago: Johnson Publishing Co., 1970.

Epstein, Sam and Beryl. *George Washington Carver: Negro Scientist.* Champaign: Garrard Publishing Co., 1960.

Fraser, Kathleen. *A Long Day in November.* Dell, 1973.

Fraser, Kathleen and Levy, Miriam. *Adam's World.* Whitman, 1971.

Freeman, Don. *Corduroy.* New York: The Viking Press, 1968.

Goldin, Augusta. *Straight Hair, Curly Hair.* New York: Thomas Y. Crowell, 1966.

Grifalconi, Ann. *City Rhythms.* New York: Bobs-Merrill, 1965.

Grossman, Barney. *Black Means . . . .* Dutton, 1970.

Hentoff, Nat. *Journey Into Jazz.* New York: Franklin Watts, 1969.

Hill, Elizabeth. *Evans Corner.* Chicago: Holt, Rinehart and Winston, 1967.

Hoffman, Phyllis. Steffie and Me. Harper and Row, 1970.

Hogan, Inez. Nappy Has a New Friend. New York: E. P. Dutton and Co., 1957.

Holsclaw, Cora. Just One Me. Chicago: Follett Publishing Co., 1967.

Horvath, Betty. Hooray for Jasper. New York: Franklin Watts, 1966.

_________. Jasper Makes Music. New York: Franklin Watts, 1967.

Hull, Eleanor. Trainful of Strangers. New York: Atheneum Publishers, 1968.

Hunter, Kristin. Boss Cat. Avon, 1975.

Jones, Margaret, Martin Luther King, Jr. Chicago: Children's Press.

Keats, Ezra J. A Letter to Amy. New York: Harper and Row, Inc., 1968.

_________. Goggles. Canada: The Macmillan Co., 1969.

_________. Jennie's Hat. New York: Harper and Row, Inc., 1966.

_________. Hi, Cat! Macmillan, 1970.

_________. Peter's Chair. New York: Harper and Row, Inc., 1967.

_________. John Henry; An American Legend. New York: Pantheon Books, Inc., 1965.

_________. The Snowy Day. New York: Viking Press, 1962.

_________. Whistle for Willie. New York: Viking Press, 1964.

Kempner, Carol. Nicholas. New York: Simon and Schuster, 1968.

Kessler, Leonard. Here Comes the Strikeout. New York: Harper and Row, Inc., 1965.

Lawrence, Jacob. Harriet and the Promised Land. New York: Windmill Books, 1968.

Lerner, Marguerite. Red Man, White Man, African Chief: The Story of Skin Color. Minneapolis: Lerner Publications, 1960.

Lewis, Mary. Joey and the Fawn. New York: Ives Washburn, 1967.

Lexau, Joan. I Should Have Stayed in Bed. New York: Harper and Row, Inc., 1965.

__________. Benjie. The Dial Press, Inc., 1964.

Martin, Patricia. The Little Brown Hen. New York: Thomas Y. Crowell, 1960.

McGovern, Ann. Black Is Beautiful. New York: Four Winds Press, 1969.

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Patterson, Lillie. Frederick Douglass: Freedom Fighter. Champaign: Garrard Publishing Co., 1965.

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Taylor, Sidney. The Dog Who Came to Dinner. Chicago: Follett Publishing Co., 1966.

Thomas, Dawn. Tree for Tompkin's Park. McGraw, 1971.

Udry, Janice M. What Mary Jo Shared. Chicago: Albert Whitman and Co., 1967.

Wagner, Jane. J. T. New York: Van Nostrand, 1969.

Williamson, Stan. No-Bark Dog. Chicago: Follett Publishing Co., 1962.

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Audio-Visual Materials

Filmstrips:

Leading American Negroes. Chicago: Society for Visual Education.

American Negroes: Heritage of Afro-American History. Paramus, New Jersey: Troll Associates.

Robert and His Family. Chicago, Illinois: SVE - Society for Visual Education.

Children of the Inner City. Chicago, Illinois: SVE - Society for Visual Education.

Negro History - Multi-Media Kit. Chicago, Illinois: SVE - Society for Visual Education.

Getting to Know Me. Chicago, Illinois: SVE - Society for Visual Education.

The Eye Witness, Afro-American History. New York, New York: Pitman Publishing Co.

Negro Heritage. Paramus, New Jersey: Troll Associates.

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Lonnie's Day. Chicago, Illinois: Coronet Films.

Heritage in Black. Chicago, Illinois: Encyclopedia Britannica Ed., Corp.

Pictures and Posters:

Downtown Neighbors. United Church Press.

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Profiles of Black Americans. Rockville Center, New York: Dexter and Westbrook.

Black America, Yesterday and Today. Lombard, Illinois: "Sci-Tech" Inc.

A Gallery of Great Afro-Americans. Initial Teaching Alphabet Publishers.

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Famous Negroes of the Past. Chicago, Illinois: Johnson Publishing Co.

Recordings:

Negro Poetry for Young Children. New York: Folkways Records and Service Corp.

Black Image Makers. New York: Eye Gate, Inc.

The Dream Keeper. New York: Folkways Records and Service Corp.

American Negro Folk and Work Songs and Rhythms. New York: Folkways Records Corp., FC-7654.

The Civil War Through Its Songs and Ballads. Brookhaven, New York: Heirloom Records.

There's a Brown Boy in the Ring. New York: Folkways Records.

African Songs by Miriam Makeba. RCA Victor.

Negro Folk Songs for Young Children. New York: Folkways Records.

Songs of the American Negro Slave. New York: Folkways Records.

The Story of Jazz. Narrated by Langston Hughes. New York: Folkways Records.

African and Afro-American Drums. Ethnic Folkways.

Disney Songs the Satchmo Way. Vista Sound.

Rhythms in Nature, Ella Jenkins. New York: Folkways Records.

Anthology of Negro Poetry for Young People, Arna Bontemps. New York: Folkways Records.

Negro Poetry for Young Children. New York: Folkways Records.

Sounds of My City, Tony Schwartz. New York: Folkways Records.

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Appendix

Notes on Teaching Poetry

The Atmosphere:

The best way to enjoy and appreciate poetry is to become involved in it. Poetry has its root in the emotions as well as the intellect and young children must have the experience of exploring poetry in an atmosphere that encourages the expression of their feelings. Unless a child feels assured of unconditional empathy, he dare not give free rein to his creative impulses. He should never anticipate defeat before he gets started.

Sharing is the key word. It is advisable that the teacher forget he is *teaching* poetry, and concentrate on sharing poetry with the children and their enjoying it together. There is nothing so contagious as genuine enthusiasm.

Though varied teaching procedures are suggested, it is not our aim to reduce procedure to a hard, fast and rigid mold. Teachers should experiment by implementing their own approaches rather than to slavishly adhere to the methods of others. The teaching of poetry (or any art) is most successful when the teacher is spontaneous and zealous. If she is sensitive to the children's responses, she remains flexible enough to discard procedures that prove unproductive.

Taste and appreciation are not matters of the mind alone, but develop as a result of patient guidance, and a rich environment which includes exposure to poetry and the opportunity to write. The respect and enthusiasm the teacher displays toward the materials selected is infectious, it transmits dignity to everyone involved--teacher, child, poetist.

Selection:

To sustain interest, select poems that may be grasped at a first hearing. Though desirable to enlarge a child's vocabulary, poems containing few unfamiliar words are more suitable. Where difficulty may be anticipated, explanation of the words in question, before the reading of the poem is suggested. When introducing a poem, a brief discussion of the experience with which it deals may set the stage for the poem and relate the child to the experience and to the poem's content. Deal with experiences familiar to children. Spontaneity of children's response can only occur in an atmosphere free of moral pronouncements. Didactic or pedantic poems should be used sparingly. If selected, they should not be made the vehicle for moral instruction.

Listening and Reading:

Simple forthright reading invites the listener's interest and response. Linger or pause, so as to enjoy words, word pictures and feeling. By reading with the teacher, the child learns appropriate pace. Visible stumblings are fatal to any poem, as well as to one's own self-esteem. Poetry is usually read more slowly than prose. Thus, children should acquire a habit of reading the poem slowly and quietly. Poetry should not be pedantically read according to one's preconceived notions.

It is advisable to read children a considerable amount of free verse. In absence of regular rhythm and rhyme children learn to focus attention on the essentials of poetry--communication of feeling and experience. This concentration is of special value to them when they come to write their own poems. For younger children poems should be short. Select jingles infrequently, for they lead to identification of poetry in the child's mind with verse that adheres to certain bouncy rhythm.

To further develop taste and appreciation, children should be exposed to some basic criteria of evaluation. The young child should be encouraged and permitted to express his preferences and dislikes. When he is invited to select poems he "liked best," he may also be invited to cite reasons for his preferences. From these discussions can emerge evaluative criteria that focus upon the child's level of enjoyment. Blanket labeling of a poem as "good" or "bad" leaves little room for individual preference.

Writing:

Of prime importance is the manner in which the teacher receives a child's poems. The continuance of the child's writing will hinge upon this attitude. Our objective is not to make poets of young children but rather to open up the field of black poetry to them. If the teacher is unresponsive to what the child produces in his first attempts, the child is forced to reject his ideas and feelings and to substitute for his spontaneity something he feels will be acceptable to his teacher. That is, if he ventures to make any further attempt to write at all. Too great expectancy of him beyond his immediate ability discourages him further and since our aim is to enable him to continue to develop his own creativity, as teachers we should accept whatever a child writes at a given time as valid for him at that stage in his development.

To single out any one child for special commendation is as undesirable as to single him out for condemnation. Overpraise seems to block a child's creativity, and this is an additional reason for the teacher to accept the child's poem in a casual but sincere manner. Written response is to be encouraged but the quality of the response can only improve through continued exposure to listening, reading and writing more poetry.

UNIT III: AFRO-AMERICAN ARTS

Introduction

Aesthetic curricula are almost a nonentity in American primary schools. Those which exist are often regarded as a luxury--sometimes an unnecessary frill. Through the omission of arts in the school our children are denied the freedom to feel, experience, and communicate their innermost creative and aesthetic powers. They are also denied an opportunity to experience life in anything more than the superficiality characteristic of today's living. But more than that, we allow children to exist in a vacuum of aesthetic deprivation--which perhaps may be a contributing factor to the current ecological crises. How much longer will we content ourselves with only the yearly trip to the museum, the weekly art treat from the art teacher, the folk dance segment of the gym class as an aesthetic curriculum?

The American curriculum suffers from aesthetic deprivation, coupled with a paucity of varied and vicarious cultural experiences from ethnic and racial groups. Perhaps the most serious indictment has been against the flourishing of "black arts." Efforts to rectify historical omissions and errors have resulted in an evolution of black studies, the core of which focuses upon social, political and economic domains. There remains the need for a "renaissance of black arts"--the collection of aesthetic works created by and about blacks which reflects historically and contemporarily their African ancestry, and their American heritage as experienced through the "uniqueness of culture" as well as the "universality of man." The media for communicating these art forms can be both graphic and expressive--visual art, music, dance, poetry, literary classics. The message of the black arts captures and motivates elements of creativity that can define or measure any aesthetic product--intelligence, awareness, fluency, flexibility, originality, elaboration, skepticism, persistence, humor, nonconformity and self-confidence. It communicates that vital human element, feeling. Blacks call it "soul." Black is beauty...

in form
in sound
in color
in mental imagery
in motion
in verbal imagery
in intellect.

All we need do is prepare ourselves, and young children, both black and white, to receive it.

Art and Black Studies

Studying the arts of a people can mean more than learning about that people; it can be a sharing with that people, thus laying the groundwork for the development of understanding and respect for individual and cultural diversity. Young children do not learn to respect or understand cultural and ethnic diversity through a mere "biographical" approach. Dwelling on dates and other factual material with little consideration given to the arts is commonplace in the current approach to black heritage, with too much focus on "the whodunit" rather than the "let's experience it." What is more important to an artist is what constructs the particular character of his art--not his birth date and birthplace.

Black studies should be more than a study of facts about blacks. Unless children get the feel of those who helped establish this nation, such information is soon forgotten. Feelings are as potent as facts. The sensitive teacher will make sure that the great poetry, music and dance of black culture are as much a part of the consciousness of the young child as the historical, economic and social progress of this people.

This unit is designed to focus upon several forms of black art--poetry, music, dance and graphic art; and to relate them to each other so that they enrich each other. Emphasis will be on the modes of perception and expression of each area--visual, auditory and motor. All of these art forms are expressions of the communicability of human thoughts, feelings and perceptions. The proper organization of words we call poetry; the harmonious organization of spaces we call architecture; of tones--music; of lines, shapes and colors--painting; of body movements--dance.

Teaching art values, concepts and productive behavior in children will be of basic concern. The auditory mode of perception will be encouraged through poetry and music. Experiences in listening to both familiar and unfamiliar sound forms should assist students in developing a tolerance toward all forms of musical and poetic expression. Dance and creative drama will provide an opportunity for each child to respond aesthetically through the use of his whole self. Such experiences will be designed to make him more aware of the symbolic character of physical motion, an awareness which can increase one's sensitivity to self and others of a diverse ethnic origin.

In addition, other general goals will be:

1. To understand that while some artists may express an "ethnic" character in their work, each is still a unique individual artist

2. To develop "taste" as a criterion for selection

3. To develop sensitivity to the fact that poets, artists, etc., express their own experiences in ways that are unique

4. To recreate emotion through imagination and the sharing of thoughts, ideas, etc.

5. To create a climate which fosters freedom to explore, discover and dream

6. To teach skills which conserve rather than squander creative powers

7. To develop a respect for cultural diversity; all of America's ethnic population has had something unique and universal to contribute to the American heritage.

The content of this curriculum will evolve around four basic interest areas: man's experiences with natural phenomena (sun, moon, weather, etc.), personal experiences, objects and animals, and ethnic experiences.

The fine arts can elevate any subject above the mundane. An important reason for the emphasis upon fine arts in the early years is that children tend to apply these qualities to any work they do. In later life, for example, the attributes that help a child to become a creative painter, writer or musician can make him an equally productive scientist.

UNIT III, PART I: ART

OBJECTIVES

1. To acquaint children with the meaning and interrelatedness of art and Afro-American culture
2. To develop an awareness of the use of geometric figures, forms, designs and colors in African and Afro-American art
3. To discover and explore the uses of different art materials
4. To create a sensitivity toward aesthetic elements in the environment and to enhance the range of children's perceptual abilities--tactile sensations, sculpture, space, form, color perceptions

CONTENT OUTLINE

I. Observation of various dimensions of color (shades, hues, contrast lightness, darkness)

II. Development of color as an emotional element

III. The use of technique, texture, design, form

IV. Experimentation with materials

Means of Expression:

- pictorial representation
- illustration
- abstract expression of kinesthetic feelings
- sculpture - wood, bronze, iron, gold, clay, plastics
- textiles - weaving

TEACHING PROCEDURE

I. Prepare a display of African art and show the filmstrip "Children of Africa." Follow these activities with discussion and question sessions. Encourage the children to express thoughts and feelings.

Show prints of masterpieces of ancient, medieval, renaissance and modern art, as well as black-American and African art and different materials (fabrics and beads).

Take trips to local shows or museums that would have displays of Afro-American art.

Use filmstrips, overhead transparencies and posters listed to show black artists. Have the children make a calendar indicating the birthdays of famous black artists or make a picture-puzzle of the names of famous blacks. Show works of black artists.

II. Show filmstrips of African dress and design. Talk about the special meanings of shapes, e.g., the circle has a religious meaning. Point out how the color and pattern of fabric are especially significant. Have the children make pieces of African clothing or string beads.

Make dioramas of African and Afro-American folk tales, villages. Provide the children with opportunities for weaving, jewelry construction, leather working, crocheting, woodworking and drawings using simple African designs.

Show slides of African masks, pottery, etc., made from each different material. Make comparisons.

MATERIALS

Selections from list "Visual and Graphic Art Products by Black Artist"

Filmstrip and Record Set: Warren Scholat
Jewelry
Textiles

African Cultural Series: Children's Museum, Detroit

African Masks, Franco Monti

Slide Sets:

Treasures and Traditions of African Art, SVE (Singer Co.)

African Dress and Design, SVE (Singer Co.)

Art Media: A variety of materials that lend themselves to creative artistic expression

Art Products: See the recommended list of paintings, sculpture by black artists or about black culture, that has been selected for young children.

Books:

Chase, Judith W. Afro-American Art & Craft. New York: Van Nostrand, 1972.

Comins, Jeremy. Getting Started in African Crafts. New York: Bruce, 1971.

Kerma, Jane. African Crafts. New York: Lion, 1970.

TEACHING PROCEDURE

Select drum rhythms. Discuss the drum as an art form.

Display fabric patterns of tie dyeing. Discuss African art of tie dyeing. Make available materials so that children may experiment themselves. (Old sheets brought from home are excellent resources.)

III. Collect craft materials--egg shells, pencil shavings, peanut shells, match sticks, cigar boxes, etc.--and show the children how these can be used to make pictures and art objects.

Make available a variety of "collectible" materials. Talk about some of the characteristics of materials through questioning as follows. Make African masks.

Soft, hard, bendable, easily breakable-pourable, stretch.
Molded, pounded, where is its source?
How does it feel? What kinds of tools are needed?
What does it do?
Can it be used in natural form or does something have to be done with it first?
What happens under extreme heat?
What kinds of items do you see around you made from these materials?

IV. Allow children time to experiment with various materials of their choice. Select and display pieces of sculpture representing various forms of materials.

MATERIALS

Books:

Naylor, Penelope. Black Images, The Art of West Africa. Garden City: Doubleday, 1973.

Price, Christine. Made in West Africa. New York: Dutton, 1975.

TEACHING PROCEDURE

Read the story: Harriet Tubman by Jacob Lawrence.

Discuss illustrations from framework of artist's interpretation of emotion - colors to depict emotion. Point out exaggeration of forms and sizes as technique for communicating. Display other art products (reproductions) by Jacob Lawrence.

This book not only provides a good written history of black art, but also provides many excellent illustrations of black art. Should be used as resource throughout with emphasis on black art. Encourage children to make individual reports on reproductions of their choice.

Summary Questions

I. Did the children develop an appreciation of color and form in African art?

II. Did the children experiment with materials to develop new skills?

MATERIALS

Books:

Coen, Rena. The Black Man in Art. Minneapolis: Lerner Publishing Co., 1970.

Hughes, Langston. First Book of Jazz. New York: Franklin Watts, Inc., 1954.

Keats, Ezra J. John Henry: An American Legend. New York: Pantheon Books, 1965.

Lawrence, Jacob. Harriet and the Promised Land. New York: Simon and Schuster, 1968.

Records and Filmstrips:

Folk Songs of Africa, Bowar Records FSA 100.

Songs of Slavery, Singer SVE, Chicago.

Black Songs of the Civil War, Singer SVE, Chicago.

Black Songs After the Civil War, Singer SVE, Chicago.

Black Songs of Modern Times, Singer SVE, Chicago.

UNIT III, PART II: MUSIC

The music of the black man has been a source of inspiration to musicians throughout the world. Its influence can be traced to the compositions of Debussy, Stravinsky, and to Dvorak's "New World" Symphony.

The diverse languages and cultural traditions of the early African slaves necessitated some mutual form of communication. It was through music, a reciprocal language, that experiences and emotions were conveyed. Through songs slaves were able to achieve what was denied them--freedom and release from the daily inhumane treatment endured at the hands of white masters.

Early slave songs are the bedrock from which ballads, jazz, blues, spirituals, rock n' roll, and other Afro-American musical forms, grew. Since early musicians were denied access to the standard musical instruments, their chief instruments grew from the human body--the voice, hands, feet, were used in any way to produce rhythm or sound. When the body could not be made to communicate more fervent emotion, whatever was in the environment--natural or manmade--was used as an instrument to extend outbursts of feeling. Irving Schlein, one of the first collectors of these slave songs, writes:

> "It is difficult to express the entire character of these Negro ballads by mere musical notes and signs. Odd turns made in the throat, curious rhythmic effect produced by single voices chiming in at different irregular intervals, seem almost as impossible to place on the score as the singing of birds on the tones of an Aeolian harp."

No other black art form so succinctly expresses the essence of soul--an organic, natural force of feeling.

OBJECTIVES	CONTENT OUTLINE
1. To develop an awareness of musical taste and appreciation by acquainting young children with distinctive categories and dominant features of black music a. Afro-American b. African c. Caribbean	I. Categories of black music A. Folk Music 1. Provides means of communication of feelings, events, stories, messages 2. Provides insight into ethnic customs and life styles among the common people of a cultural group 3. Tradition of oral transmission and usually anonymous authorship 4. Earliest form was slave songs, followed by spirituals and gospel. B. Blues C. Jazz D. Calypso rhythmic patterns (Africa, Caribbean, Brazilian bossa nova) E. Rock 'n roll F. Popular, classical

TEACHING PROCEDURES

I. Discuss the recordings from the various categories.

Focusing Questions

1. How do you think the song got started?
2. Does the song tell a story? What is it?
3. How does the song make you feel?
4. Do you like the music you have just heard? Why, why not?

II. Play a taped recording of selections from the different categories. Limit it to two selections at first. Have children listen and identify each musical form.

III. Play a folk tune and motivate children to illustrate the song in sequence.

IV. Encourage children to try creating their own renditions and improvisations of folk tunes, jazz and rhythmic patterns. Record those sessions.

V. Read children the folk tale of John Henry. Have them listen to the song. Talk about similarities and differences between song and story. Read other stories of historical fiction. (See Social Studies Unit.) Make a folk tune from story.

VI. See unit on Africa for teaching strategies related to African musical forms.

MATERIALS

Recordings:

American Negro Folk and Work Songs and Rhythms, Folkways Records FC-7654.

Anthology of Music of Black Africa, Everest Records Prod. 3254/3.

Belafonte, Harry, *Belafonte Sings the Blues*, RCA Victor LOP-1006.

The Civil War Through Its Songs and Ballads, Heirloom Records, Brookhaven, N. Y.

Invader, Lord, *West Indian Folksongs for Children*, Folkways Records FC 7744.

Makeba, Miriam, *African Songs by Miriam Makeba*, RCA Victor LSP-2267.

Negro Folk Music of Africa and America, Ethnic Folkways FE-4500.

Negro Folk Songs for Young Children, Folkways Records.

Songs of the American Negro Slaves, Folkways Records FD-5252.

The Story of Jazz, narrated by Langston Hughes, Folkways Records FC-7312.

Mahalia Jackson's Spirituals. *He's Got the Whole World in His Hands*, Marian Anderson.

Oh Happy Day.

Everything's Beautiful.

OBJECTIVES	CONTENT OUTLINE
2. To acquaint young children with the works of black musicians through the study of black music artists who exemplify a wide range of musical art and talent	I. Performers--vocal and instrumental--demonstrate and carry out musical skills in individual or group combinations. A. Soloists - 1 performer duet - 2 performers trio - 3 performers chorus - more than 3 B. Composer - one who creates or puts together musical form, symbols C. Conductor - a leader or director of an orchestra or other musical ensemble

TEACHING PROCEDURES

I. Prepare a display of pictures or charts of black musicians and their varied musical form. Album record jackets are ideal for such a display. Solicit children's help by requesting them to bring in resources that they might have at home.

Sample display of black musical artists:

pianist - Andre Watts
soloists - Marian Anderson, Lynotyne Price
composer - Duke Ellington
Conductor - Dean Dixon, Jean DePriest

II. Listen to recording of Armstrong's Disney Songs the Satchmo Way, noting the distinct "Satchmo style." Allow children to listen to other "vocal styles" of soloists such as Nat King Cole, Marian Anderson, etc. Relate a human interest incident which took place 25 miles south of Champaign on Route 45, in which a passerby assisted the Coles and was graciously and generously rewarded.

III. Listen to recordings of performances of various group combinations. Have children listen for a specific musical instrument. Let them list all the different instruments they hear that makes up the performance.

IV. Play game of "Name the Musician." Allow children to listen to short segment of song, then guess who's singing it.

MATERIALS

Recordings:

Armstrong, Louis, Disney Songs the Satchmo Way, Vista Sound, Stereo 4044.

Andre Watts Recital, Columbia Records ML 6036.

Cole, Nat King, Nat King Cole, Sears Stereo 426.

Cole, Natale, "Inseparable."

OBJECTIVES	CONTENT OUTLINE
3. To promote creative listening and to provide opportunities for creative experiences through exposure to the musical heritage of the American Negro and his African ancestors a. Study of significance of musical activities to daily activities as exemplified through folk songs b. Study of significance of song lyrics c. Study of rhythmic patterns and instruments	I. Musical activities are a common way to express a diversity of traditional events in one's cultural or ethnic group. A. Africa: ceremonial song and dance; initiation rites, harvest festivals, war songs, praise songs, funeral dirges, etc. B. Afro-American: work songs, slave songs, etc.; hymns, protest songs, play songs, and chants in folk II. Musical lyrics (words of a song) are an outgrowth of personal and group experiences and feelings of: love, anger, humor, job, fear, fun, protest, etc. III. Musical instruments are a mechanical or manual tool through which the artist expresses feelings, moods, ideas, rhythm. A. African musical instruments can be classified as follows: idiophones, e.g., rattle, hand piana (Sansa), stick clappers, castanets, xylophone. B. Most common musical instruments of Afro-Americans have been idiophones, drums, wind instruments, stringed instruments.

TEACHING PROCEDURES

I. Choose songs from African and black folk selections. Allow children to listen so that they may talk about the event the song may describe. Work? Play? Etc.

II. Talk about the differences and similarities of black American and African cultures as reflected in the songs heard.

III. Play the taped song of "Turning Point," by Nina Simone. Make the following inquiries as to lyrics:

a. What story does the song tell?
b. How might the little brown girl feel?
c. How might the other girl feel?
d. Why did mommy make the decision she did?

Encourage children to create their own 2, 3, line songs about personal experiences. (If teacher or child is especially talented in music, she may make simple musical notations of these songs, thereby creating their own personal songbooks.)

IV. Have children recall their favorite lullaby. Reinforce fact that this song is one expressing love, usually sung by the mother to her child. Children can learn any of the following lullabies, from Folk Lullabies.

Afro-American:
  O Mother Gasco - p. 21
  The Mocking Bird - p. 24 (Nina Simone tape also)
  Little Lap Dog
African:
  Sleep My Baby - p. 98
  Congo Lullaby - p. 102

MATERIALS

Recordings:

Record and two filmstrips - Folk Songs of Africa, Bowmar Records FSA-100.

Freedom Songs: Selma, Alabama, Folkways Records FH-5594.

American Negro Folk and Work Song Rhythms, Folkways Records FC-7654.

Books:

Courlander, Harold (ed.), Negro Songs from Alabama. New York: Oak Publications, 1963.

Folk Lullabies, Oak Publications, 1969.

Freedom Is a Constant Struggle.

TEACHING PROCEDURES	MATERIALS
V. Allow children to hear song* We Shall Overcome. Discuss nature of protest song - name given to songs sung by people to say or show that they do not like something. Ask: Who is protesting? What is their message? What are some other reasons people protest? Make up song protesting something not wanted in the classroom. *See special section on protest songs for more examples. Also see unit on contemporary social issues.	
VI. Make a tape recording of the class singing songs they have made up from each of the designated categories. Present a brief background about freedom songs in Selma, guided by the introduction of the notes accompanying the record. Listen to the following songs while reading along with the lyrics: Berlin Wall We Shall Not Be Moved Ain't Gonna Let Nobody Turn Me Round We Shall Overcome Discuss meanings of lyrics. Sing songs.	
VII. Musical instruments: Collect a variety of items to be used as rhythm instruments (combs, bottles, bottle caps, paper, stocks, pans, plates, rubber bands, plastic containers, etc.) and have the children make their own instruments. Have them learn some songs and play them to other members of the class. (See Appendix: Simple Instruments to Make.)	Drums of various shapes and sizes Kalimba - (African thumb piano) Ella Jenkins, This Is Rhythm, Folkway Recordings.

TEACHING PROCEDURES	MATERIALS
A. Beat simple rhythms of familiar tunes. B. Preceding each song, illustrate the basic rhythm pattern on the board. C. Demonstrate the main rhythm of each song on a drum while the song is playing. D. Have the children beat the rhythm patterns with the songs.	
VIII. Prepare a display of African musical instruments. Play the record This Is Rhythm by Ella Jenkins. Then discuss the meaning of rhythm and ask the children to point out different things that have rhythm. Use flannel board pieces or make charts to help the children visualize what they feel, e.g., straight lines representing rhythmic beats, and a crooked line representing a rest or pause. (Other symbols may also be used.)	
IX. Hold a discussion about how musical instruments are used to transmit signals and for "talking" as well as for enjoyment. Let them hear recordings of the Talking Drum with the vocal translation. Encourage them to duplicate some of the sounds. Procedure: A. Play the record and filmstrips in two sessions. B. Discuss such points as the following: 1. The drum is Africa's most important musical instrument. 2. The Africans have a special piano played with the thumbs (Kalimba). 3. "Kum Bah Yah" means "Come By Here" or "Stay Near By," and is often sung while the natives work.	

TEACHING PROCEDURES

MATERIALS

   4. "The Five Drums" song is a folk story about a girl trying to cure her snake bite.
   5. "Before Dinner" tells us about the way these Africans get their food and prepare it.
C. Show the kalimba (thumb piano) and allow children to play it during free time.
D. Sing the following six songs:
   1. "Kum Bah Yah"
   2. "The Five Drums"
   3. "Before Dinner"
   4. "Work Song"
   5. "Lullaby"
   6. "Children's Song"

UNIT III, PART III: EVALUATION

1. Did the children develop an understanding of the music related to black Americans?

2. Were the children able to develop an understanding of music as an expressive medium?

3. Were the children able to integrate aspects of the earlier unit on Africa to this unit? (applicable where the unit on Africa has been completed)

UNIT III, PART IV: RESOURCES

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Glubock, Shirley. Art of Africa. New York: Harper, 1965.

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Visual and Graphic Art Products by Black Artists

Art Product	Artist	Source
Slave Crafts		
Hardwood Stick (1863)	Henry Gudgell	Index of American Design, National Gallery of Art
Hen	A slave of Jean LaFitte	
Negro Preacher		Art Institute of Chicago
Slave Built Architectural Structures		
Harvey Castle		New Orleans
Parlange		Baton Rouge
Paintings		
Cabin in the Cotton	Horace Pippin (1944)	New York and the Carnegie Institute
My Grandparents	John Robinson	Barnett Aden Gallery, Washington, D.C.
Fishing on the Quarters	Thomas Jefferson Flanagan	Atlanta University, Atlanta, Georgia
Banjo Lesson	Henry Tanner	Hampton Institute, Hampton, Virginia

Art Product	Artist	Source
The Little Boy	Hale Woodruff	Barnett Aden Gallery, Washington, D.C.
Mending Socks	Archibald Motley (1923)	Art Institute of Chicago
Perhaps Tomorrow	Charles Davis	Barnett Aden Gallery, Washington, D.C.
Boy with Tyre	Hughie L. Smith	Detroit Institute of Arts
Family	Charles Alston	Whitney Museum of American Art, New York
Mother and Child	John Wilson	Carnegie Institute, Pittsburgh
Tyre Jumping	Allan Crite	IBM, Arts and Sciences, New York
Girl Skipping	Hale Woodruff	IBM, New York
Greenwood Lake	Marvin Smith	Barnett Aden Gallery, Washington, D.C.
Moses in the Bulrushes	Henry Tanner	Fredrick Douglass Institute
Murals		
Contribution of Negro to American Democracy	Charles White	Hampton Institute
Migration of Negro	Jacob Lawrence	Phillips Gallery, Washington
Sculpture		
Singing Slave	Richmond Barthe	Schomburg Collection, New York Public Library
Shoe Shine Boy	Richmond Barthe Edmonia Lewis Richard Hunt	

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Appendix I

Notes on Afro-American Art

> "The anthology of the art of a people is a reflection, in poetic image, of their total experience." Cedric Dover

Products of visual arts were Universals in West African tribal life--woodcarvers, bonecarvers, metalworkers, weavers and designers. Yet few qualities of this West African tribal art survived with the slaves who were brought to America.

History offers no date for the beginning of art by American Negroes. Art begins with crafts and the craftsmen who supplied the domestic needs of early America were mostly slaves. Thus it is reasonable to assume that chosen Negroes were craftsmen during early days of colonial America. These slave laborers provided much more than manpower for building an economically prosperous America. Their craft products were equally valued. Crafts meet needs. The artisan slaves mostly met the needs of their masters. Examples of their work can be found at the Index of American Design, National Gallery of Art, Washington, D.C.

After the mid-eighteenth century slavemasters took creative pleasure in securing the addition of aesthetic appeal to utility. The hands that hoed the fields could make many things, useful and beautiful. Their products ranged from crude iron utensils to the famous wrought iron architectural structures of New Orleans; from simple furniture to impressively carved woodwork; from earthen containers to uniquely designed and attractively glazed jars; from stable leathers to finely tooled bahas and book covers; and from plain cottons to embroidered frocks and patterned textiles of delicate charm.

Transition from crafts to the arts (painting) begins somewhere in the last quarter of the 18th century. This beginning emerged from pragmatic concerns of the colonists. They needed engravers, sign and house painters. As a slight variation of these everyday tasks, these "limners" - self-taught portrait painters - emerged to make up for the lack of trained artists. Of course their first family portraits were those of their masters and other well-to-do families. Joshua Johnston is the best known Afro-American painter of this period.

The 19th century produced a hardy lot of black artists who studied and traveled primarily in Europe. Not only were they faced with formidable barriers of cultural provincialism and racial prejudice, but added to that were the economic uncertainties that especially plague black artists. Yet, some of the most outstanding art talent emerged during this era--Robert S. Duncanson, Edward Bannister, Henry O. Tanner, and sculptor Edmonia Lewis.

The 20th century witnessed the coming of the New Negro movement, the Harlem Renaissance and with it the emergence of Afro-American folk art. Alice Ford describes this folk art as "memories of everyman...his favorite scenes and legends/his fantasy...his fun, fields, and love...his heart, his history--it is naive, sincere, charged with good will--free from schools, mannerism and imported influences."

Social awareness and group consciousness were combined with creative vision and individual style. A large number of Negro artists revealed the everyday living, the rich personalities, joys, sorrows, courage, faith, and success of their own people. During this era, Dr. Alaine Locke tried to generate a new appreciation of Africa and the "ancestral arts." He tried to promote enthusiasm for a new thesis in art--a wedding between the African and the Euro-American. Aaron Douglas, Archibald Motley, helped to raise the level of Negro portraiture to a new standard. Renewed interest in Negro history as expressed through mural painting attracted Douglas Hale Woodruff and others to this epic medium. Richmond Barthe emerged as an eminent sculptor.

Some of the best known Afro-American artists of today emerged during the depression years of the 30's and 40's. There were interests beyond their group--a search for universals, and the discovery that all universals can be found within one's own people--Jacob Lawrence, Ernest Crichlow, Horace Pippin, Charles White. Since the end of World War II, the number of Afro-American artists has greatly increased and a considerable number have earned international reputations. American Negro artists have responded to their native land from social protest to environmental landscaping. They display sensitiveness to the feel of America--its loneliness, frustration, successes, joys, and its failures to fulfill the American Dream to every American.

Notes on Teaching Art

Art for children is a means of expression and communication. The child's desires and needs of expression change with development and growth, thus providing him with an intrinsic thrust to identify himself with different art media. He not only becomes aware and more confident of his increasing ability to communicate through artistic expression, but he soon discovers that often times the media is the message. Since this emotional relationship is such an important part of the creative process, the first responsibility of the teacher is to discover where the child is, and begin with him there.

Self-identification is imperative to art expression. Both the experience expressed as well as the medium by which it is expressed is the very essence of creativity. Thus, the child unable to identify himself with his own experience has lost confidence in his own creative ability. In many instances the teacher may have unknowingly contributed to this loss of confidence through the following ways:

Too great an emphasis on the final product. What matters most is mode of expression not content, not what but how
Lack of knowledge of important attributes of various art media
False criticism, or imposition of one's own images on the child
Preference and comparison of one child's creative work over that of another

Excessive allowance of copying
Evaluation of child's final product through techniques of "grading" - (subtle or overt)

In creative art expression there is no specific subject matter which must be taught at any one time. The essence of subject matter content remains constant at all age levels in that it is determined by the child and his environment. This subject matter is based upon the subjective interaction of the child with his environment as expressed at his own mental level. The child is communicating what he has experienced as important to him during the act of creating. The child creates what is actively on his mind; thus providing us an excellent record of the things which are of special mental or emotional significance to him. It is his own unique way of documenting the emotional relationship with his environment through expressing his likes, dislikes, affections and fears.

Change and variation in subject matter content comes with the intensity and depth with which the teacher zeros in on creating a learning environment lucrative in conceptual content which reflects the child's larger cultural milieu. One's urge for expression usually depends upon the intensity of his experiences. One can further extend this emotional relationship by assigning "life" to the different means of expression which the child has at his disposal; i.e. bring to his attention the fact that color can be experienced in many ways--happy, sad, lonely, calm, quiet--in relationship to its environment.

Aside from teaching art as a means for releasing the child's own creativity an equally important and sometimes more difficult goal is to foster the aesthetic growth of a child through exposing him to aesthetic products of other artists. One needs to be reminded that aesthetic growth differs from individual to individual, from culture to culture. It does not proceed along any set standards and is quite organic in nature. In discussing the matter of bringing the appreciation of great works of art to the child, Viktor Lowenfeld has this to say:

> "We have to know that we must first of all make it possible for the child to identify himself with the relationship the artist has had to his subject matter. It is therefore, of little value for the appreciation of a work of art simply to determine the content of it. In so doing we have separated the soul from its body. One cannot exist without the other. By trying to identify ourselves with the intentions of the artist we shall come closer to the understanding and appreciation of his work. In this way we induce in the child the problems of the artist and by so doing we make him feel like the "creator" as he "appreciates." (p. 35)

Fewer places can this be done more easily than in sharing with children the works of many black artists. Whether it be social protest, the communication of black values, or an expression of life style, one finds little difficulty in identifying oneself with the intentions of these artists. Most of them have truly "lived" their subject matter. The black experience is the essence of their content as so delicately captured in the works of Charles White. Especially in these works, body cannot exist without soul.

The aim of art appreciation is not to analyze pictures or to learn to understand a work of art. Rather it is to share in the emotional experience of the artist. Thus the primary role of the teacher becomes one of gearing her questioning to sensitivity of meaningful aesthetic and emotional discoveries within a work, rather than a judgmental evaluation of the aesthetic product. In order to do this, she must be aware of the level of understanding and comprehension of her child audience. It is important to base any aesthetic appreciation on the reaction of the child and to expand his aesthetic level from there; i.e. especially pertinent is a book titled Harriet Tubman, illustrated by the well known black artist, Jacob Lawrence, for use with young children. At first glance, a young child may think the illustrations grotesque, or seem a bit frightening. The intensity of color, exaggeration of facial expression and physical parts, are all one's way of communicating an emotional experience. It is the skillful teacher who sensitizes her children to the meaning of the aesthetic techniques as an integral part of a total experience and a necessity.

Appendix II

Simple Instruments to Make

1. Stamping Tubes
   (a) Materials: wrapping paper tubes, vinyl material scraps, scissors, rubber bands, masking tape, tempera paint, paint brushes.
   (b) Procedure: cut varying lengths of cardboard tube; cut vinyl scraps into circles with a 1 1/2 inch greater diameter than the diameter of the tubes; seal one end of the tubes by securing the vinyl over it with a rubber band and taping all edges.
   (c) Play by striking the ground or a hard object at a perpendicular angle.

2. Drums
   (a) Materials: coffee cans with plastic lids, oatmeal boxes, string, scissors, tempera paint, brushes, glue, tissue paper, long tube from upholstery fabric bolt, vinyl material scraps, masking tape.
   (b) Procedure:
      (1) For small drums, seal the containers and paint or cover with tissue paper. Tie several together for bongos.
      (2) For large talking drum, cut a crosswise slit in the middle of the big tube and seal both ends with vinyl scraps.
   (c) Play by striking with sticks or with hands. Change the pitch of the talking drum by striking it in different places.

3. Maracas
   (a) Materials: small balloons, dowel sticks, newspapers, and paper mache paste mixture, scissors, tape, seeds, tempera paint and brushes.
   (b) Procedure: paper mache around a small balloon tied to a stick. When dry, cut a hole and insert seeds, tape closed and paint.
   (c) Play by shaking.

4. Rhythm Sticks
   (a) Materials: sticks or wood scraps about 12" x 1" x 1", sandpaper.
   (b) Procedure: sand sticks until smooth.
   (c) Play by striking sticks together.

5. Bells
   (a) Materials: small bells, cord, string.
   (b) Procedure: attach bells along a length of cord.
   (c) Play by shaking.

6. Shakers
   (a) Materials: small cardboard boxes, tape, seeds, tempera paint, brushes.
   (b) Procedure: put seeds in boxes, seal and paint.
   (c) Play by shaking.

7. Box Harp
   (a) Materials: cardboard box 18" x 8", monofilament fishing line, ten to twenty pound weight, pencil,
   (a tape or glue, two popsicle sticks, ballpoint pen for punching holes.
   (b) Procedure:
      (1) Glue or paste the box to close all its openings.
      (2) With the ballpoint pen, punch through the box as shown. Cut a piece of fishline about twice as long as the box, put it through the two holes and tie securely.
      (3) Turn the box around. At the other end, about 2" from the top, punch a hole. Wrap tape around the middle of a pencil and insert it in the hole.
      (4) Next wrap the fishline around the pencil, pulling it tight so that the pencil is against the box. Tie the line or loop it around the pencil so that it will not slip.
      (5) Push the pencil down until the point can be pushed up into the top of the box to hold the line taut. If the line is not tight enough, revolve the pencil and make a loop around it.
      (6) Put a popsicle stick (or an old pencil) at each end under the fishline so that the stick rests on the edge of the box. Tape the stick down.
      (7) Cut a piece of cardboard about an inch wide and three inches long. Score in two places with a blunt knife. Fold and tape to make a bridge. Make a small notch for the string to slide against. Place your bridge under the string and you are ready to play your first stringed instrument.

8. Panpipes
   (a) Materials: rubber shower hose, modeling clay, masking tape, ruler, scissors, pencil.
   (b) Procedure:
      (1) With your scissors, cut off a piece of hose five inches long. If the hose has too much curve, straighten it by soaking it in hot water.
      (2) Measure on your pencil to four inches from the eraser end. Mark this with another pencil or crayon.
      (3) Next, take a piece of clay about the size of a marble and roll it into a cylinder shape about an inch long.
      (4) Put the piece of clay into one end of the five inch piece of hose. Hold your finger over the clay. Put your marked pencil in the other end until it reaches the four inch mark. This will be the right length for the inside of your pipe. The clay should fit tightly so that you can't see through the pipe. If there is too much clay, push it out with the pencil. If there is not enough, take out the pencil and drop in little pieces of clay. When the outside is just the length of your marked pencil, the pipe will give you a certain sound or pitch when you blow it. This pitch is named G in the musical world.

(5) Now you are ready to make the next pipe which will give you the sound pitch A. You make it as you make the other pipe. First cut 4 1/4 inches of hose. Mark the pencil at 3 1/4 inches for the inside of this pipe. For the third pipe, cut 3 3/4 inches of hose and use 3 1/8 inches for the inside measurement. It gives the pitch B.

(6) Now put the pipes together. Place a little wad of clay between the pipes and then wrap them with tape. You have your own blowing instrument that gives you three different sounds. Mark each pipe with its pitch.

(c) Play as if you were blowing on a pop bottle.

Materials and Equipment Necessary

small boxes with lids
cardboard boxes approximately 18" x 10" x 8" (large shoeboxes will suffice)
monofilament fishing line, 10 to 20 pound weight
coffee cans with plastic lids
oatmeal boxes
small pebbles
seeds, i.e., beans, rice
round flat stones about two inches in diameter
cardboard wrapping paper tubes
scraps of vinyl fabric or heavy, flexible plastic
rubber bands
masking tape
popsicle sticks
pencils
colored tissue paper
large heavy cardboard tube, i.e., tube around which upholstery materials is wrapped
three long sticks, i.e., broom handles
rubber shower hose
clay
string
paper mache
balloons
scissors
tempera paint
paint brushes
sand paper
small bells
cord

UNIT IV: SOCIAL STUDIES

Introduction

Today's teachers must be prepared to effect changes. As the essential aspects of the culture are being transmitted, the school must be responsive to needs of each individual student as well as each culture which is represented in our society. To be effective, a program must be presented in which children work, play, and discover their environment and heritage in ways that will promote natural development and have relevance to the real world.

This unit covers several facets of the "black experience": history, culture, current issues, life styles, community life and outstanding black Americans. The unit is designed to be used with any social studies curriculum currently in use in the classroom.

The suggested materials, content and activities are designed to (1) provide knowledge and understanding of the contributions of black Americans, past and present, and their current role in the general American culture, and (2) develop positive attitudes about being black or about the black race.

This unit is appropriate for all urban children from pre-primary (4 year olds) through first grade and contains resources that can be used in an informal discovery oriented environment. The activities can be used with large groups or small groups or on an individual basis. The activities furnish a framework to help the child discover time, rhythm, primary symbols, processes, places, friends, "blackness," play, and himself when used in a way that recognizes all of the developmental facets of children and the aims of curriculum.

To be effective, teachers in early childhood education must guide without imposing their own backgrounds and must themselves have knowledge and understanding of the multitude of cultures in America. This unit provides teaching ideas and information about the black experience so that teachers are able to incorporate the black experience as an integral part of the curriculum.

UNIT IV, PART I: I SEE ME AT HOME AND AT SCHOOL

OBJECTIVES	CONTENT OUTLINE
1. To introduce and develop the major discovery of self concept in "me"	I. Learning about unique features. Various combinations of features make up those of black people (thin lips, full lips, straight, curly, or bushy hair, dark eyes - also gray and blue eyes, shades of brown skin).
2. To develop in each child appreciation of his uniqueness and of himself as a member of a family, race and of an ethnic culture	

TEACHING PROCEDURES

I. Display snapshots of the children. Polaroid pictures might be used.

Develop a photograph album of the children's pictures or display magazine pictures of black people and integrated groups involved in various activities. Discuss physical features of blacks and whites.

Encourage individuals to dictate or write short stories and/or poems about themselves. (See the Language Arts Unit for other language activities.) Stories and poems could be displayed near the photographs. Encourage children to illustrate their ideas.

Display posters, books and pictures of famous blacks. Encourage children to talk and write about these famous people. Have them tell about famous blacks they have met.

Read stories that pertain to self concept and family.

Provide opportunities for children to paint and/or color pictures about themselves and their families. Record their stories about these pictures on their work.

Show films and filmstrips which promote an awareness of self and family.

Make slide shows of the children at their homes and of activities at school. Use the slides, films, or filmstrips to encourage conversations about self and family. Such a discussion may begin with questions such as:

MATERIALS

Snapshots, photo album, magazines, construction paper, masking tape or pins, magic marker

Items from home (photographs, handmade quilts, baby shoes, a family ring, old musical instruments, etc.)

Items to be stored within the children's reach: magnifying glass, small hand mirrors, books from the listed bibliography, polaroid cameras which contain film, and filmstrip machine set up with accompanying filmstrips at hand

Books: (see unit resources for ordering information)

Just Like You
Do You Know What?
Your Skin and Mine
Black Is Beautiful
Black, Black, Beautiful Black
I Should Have Stayed in Bed
Straight Hair, Curly Hair
What Is Black?
Black Means
Who Looks at Me
Wonderful Terrible Time
My Happy Days
My Tricycle and I

Sam
Images of Dignity
Evan's Corner
Look at Your Eyes
Becky
How Many Kids are Hiding in My Block?
A Crack in the Pavement
Hi Cat!
Boss Cat
Stevie and Me
The Ebony Book of Black Achievement
ABC Picture Book of Black Achievement

Film and Filmstrip (F and Fs):

Fs Getting to Know Me - C102-1
C102-2
C102-3
C102-4
F Lonnie's Day No. 3042
Fs Fred, Black American Boy AZ18-5
Fs Robert and His Family A208SR

TEACHING PROCEDURES	MATERIALS
Who lives in this house or apartment? What do you like to do at home? Who is in your family? What does your family do at home together?	Film and/or filmstrip projector, viewing screen
Would someone tell us about these pictures of us when we were ______________.	Camera, flash, film Camera, film, flash, flood light, movie camera Projector, film, screen Tape recorder, screen, projector
Encourage children to interview their family members to find out about themselves and their families. Then have them write about or illustrate the information for later use. Tape record informal conversations about self and family experiences.	
1. Do you help at home? 2. Did you go to the park? 3. Tell about your trip on the train.	

OBJECTIVES	CONTENT OUTLINE
3. To introduce the concept of ethnic group or "race" 4. To help children understand that various groups have made cultural contributions to America	I. Comparing ourselves with people of other ethnic groups A. Likenesses and differences B. Visible "blackness" so that those who are black can have a sense of belonging to an important ethnic group and can have heroes and identify figures from their own race II. Black heroes

TEACHING PROCEDURES	MATERIALS
I. Show film and filmstrips of children's own group and other ethnic groups.	Fs People Are Like Rainbows Fs Children of the Inner City Fs Getting to Know Me
Read stories that help children see their own ethnic group and others together in various situations and activities. After the stories, ask questions like: How do you feel when you see someone who looks different from you? How do you think the other person feels? What could you do to get to know the new person?	Books: Five Friends at School Straight Hair, Curly Hair City Rhythms Just Like You Red Man, White Man, African Chief City Workers Look at Your Eyes Your Skin and Mine
Have children make representations themselves. Use many art media: paper and paste, paint, chalks, crayon, clay. Encourage children to talk about their features so that those with a bush, curls, braids, etc., will make themselves look realistic. Encourage realism in recording hair and skin color.	Paint, paper of various kinds, yarn, felt, paper (assorted colors), chalk, scissors, paints, brushes, crayons, clay in whatever other colors needed for this activity
II. Read stories and show posters, pictures, film and filmstrips of great black people. Read the children's stories and show their photos or drawings of their families. Emphasize the fact that these are also important and great blacks. Encourage parents to come to school to talk and work with the children.	Books: Charles Drew Wilt Chamberlain The First Book of American Negroes Famous Negro Entertainers of Stage, Screen and TV Famous Negro Athletes Phyllis Wheatley: America's First Black Poetess Shirley Chisolm
So that discussions about important black people and what it means to be black will give desired information use the various audio-visual materials (both class-made and commercial) and ask questions such as:	Film and Filmstrips: Martin L. King Great American Negroes Poster: Black America Yesterday and Today
Who do you know with a name like your name? (Example - Direct the question to someone whose name is Charles or who has the last name of Drew.)	Poems: Bronzeville Boys and Girls, "Robert, Who Is Often a Stranger to Himself," p. 22., "Charles," p. 7.

TEACHING PROCEDURES	MATERIALS
Provide TV viewing of shows that pertain to blackness, race and customs.	The following TV programs are samples of viewing: Sesame Street, Herambie, Soul Side, etc.
Have children use face puppets to identify with important black people.	Face Puppets - "Fun With Faces" (Family)
Focusing Questions I. Who would you like to be like when you grow up? (Famous people, older siblings or relatives, parents, neighbors should also be included.) II. Which of these people do you see on TV or in magazines or in newspapers? At home? III. Do you have anything at home about these leaders that you can bring to share?	Note: For additional sources see unit resources.

OBJECTIVES	CONTENT OUTLINE
5. To promote a sense of identity with self, family and race	I. Members of a household compose the family of that dwelling. Each child should identify with his unique family and race with pride.
6. To help an individual child feel secure about self, family and race	

TEACHING PROCEDURES	MATERIALS
I. Have children arrange cutouts of the black family on the flannel board according to their different family groups. (Suggested question: Can you arrange the members of your family on the flannel board?)	My Home and Family (Negro No. 1215) Negro Family (for flannel board), No. 132
Have children use the black breakfast floor puzzle, "Tell about breakfast at your house."	Floor Puzzle - Breakfast, Negro
Provide opportunities for children to use different family members in dramatic play.	Activity Kits: Instructo Activity Kits of: My Home and Family (N), Families and Friends, Family Face Puppets (blacks)
Have children listen to their recordings about their families and encourage new conversations and recordings with questions like the following as each child shares his family type.	Tape recorder, family pictures, tapes of children's family experiences, My Home and Family (Activity Kit). The Negro Family No. 132, Children at School and Play
Who lives with you at home? Which picture, poster, etc., has a family like your family?	
Use photos of individuals or families. Ask: What were you doing when this picture was taken. Where were you?	
Share activities (family) that you may not have photos for but that you liked.	
Teach poems about families.	Poems:
Have children create stories about a black family using story sets.	Bronzeville Boys and Girls, Gwendolyn Brooks "Andre," p. 5 "Val," p. 2 "Keeiah," p. 6 "Timmy and Tawanda," p. 3 "Charles," p. 7 "Eldora Who Is Rich," p. 18
What do you know about your family? Can you tell a story about your family? Follow activities on the back of the pictures (instructions are on the back of the story sets).	

TEACHING PROCEDURES	MATERIALS
Have children dramatize family life using dress-up clothes.	"The Admiration of Willy," p. 40 (Also see unit on poetry.)
Who are you in the family?	Story Sets - Negro Family No. ST11
Have children use black puppets to dramatize black family life.	Dress-up clothes, such as pants, belt, dress, hats, tie, jewelry, etc.
	Face puppets "Fun With Faces" (Family).

OBJECTIVES	CONTENT OUTLINE
7. To promote social interaction between children	I. Different ethnic groups can live, work, and play together.

TEACHING PROCEDURES	MATERIALS
I. Place stand-ups, miniature dolls, puppets, etc., of black and other families with neighborhood helper in the block area as props. Encourage role playing.	My Home and Family (Negro) Activity Kit, Judy's Neighbors (both the white and black families) Family Face Puppets (other races), and In the City (helpers)
Provide puppets for dramatizing concepts and feelings. Use the block area or a portable puppet stage.	Blocks of various sizes and shapes, props (example: house, cars, etc.), small portable puppet stage, puppets of blacks and other ethnic groups
Display an activity kit for children to assemble and use for dramatic play.	Instructo: My Home and Family (Negro) activity kit.
	Indoor-Outdoor physical play equipment
Encourage children to participate in activities in which they may have the opportunity to share and play with other children.	Discussion: Suggested films, filmstrips, books, and activities, dress-up clothes and props, play material, etc.
Suggested Activities: Physical play activities Discussion groups Dramatic play Games and activities Story time Snack time Sing-alongs (songs and finger plays)	Story Time - Suggested Books: Children's Interracial Fiction Human Rights Day A Letter to Amy Watch Me Indoors What Mary Jo Shared Member of the Gang The People Downstairs
Encourage children to visit each other's homes.	
Encourage families to participate in school activities.	
Use books and poems that tell about "blackness."	

OBJECTIVES	CONTENT OUTLINE
8. To know that families can include varied numbers of persons in different roles	I. To be able to identify his own family group II. To be able to identify different family groups Mother, father, siblings Grandmother, mother, siblings Grandparents, grandchildren Aunt, uncle, cousins Stepfather, mother, stepchildren Stepmother-father, stepchildren Mother, siblings Father, siblings Older brother or sister, younger siblings

TEACHING PROCEDURES	MATERIALS
I. Have children share their pictures and photographs of their families and identify their family type.	Class album, individual family albums, class book of families (drawings or paintings)
Read stories and show films and filmstrips about different types of families and their activities.	Books: Gabrielle and Selina A Snowy Day Whistle for Willie Father Is Big The People Down Stairs Melindy's Medal Big Cowboy Western Films and Filmstrips: Robert and His Family The Snowy Day Lonnie's Day Schools, Families, Neighborhoods: A Multimedia Readiness Kit
Have discussions about these stories and films to help children identify their family types. The discussion might begin with a question like this: "Name the people in Sam's family. Who has a family with the same members as those in Sam's family?"	
Have children make a book of their family pictures. Organize the pictures by family types.	Paper for covers of the book, yarn or metal paper binders, markers
Have children find families in magazines and create stories about them.	Magazines with black and other families, scissors, paste or glue, paper, a pencil. This activity could draw from the various art supplies, magazines, newspapers, etc.
Encourage children to create a family for a make-believe friend with as many or as few members as they desire. (Draw, paint, clay, paper mache, stand-up figures.)	Paper, crayons, paint, bru clay, basin with water, newsprint and Judy's Neighbors (Family)
Teach finger plays and songs about the family.	Finger Plays: Let's Do Finger Plays: My Zipper Suit, p. 18; Ten Little Fingers, p. 3; Grandma's Spectacles, p. 41; The Family, p. 11j.
Provide an opportunity for the children to create their own songs and poems about their families. They can dictate or tape these creations.	See the unit on poetry and the Resource unit.

UNIT IV, PART II: COMMUNITY HELPERS

OBJECTIVES	CONTENT OUTLINE
1. To provide opportunities through which children see their families and themselves as a part of a community	I. Many buildings, objects, people and their activities form a community.
2. To develop knowledge of community helpers (black) who provide family services	II. Community helpers provide services to individuals and families.
3. To show how necessary and helpful all community helpers are to the family, school, and community	III. Each helper has specific duties related to his role.

TEACHING PROCEDURES

I. Let children construct a three dimensional map of their community.

Take neighborhood walks to identify where children live and what is located in their community.

Use a table top or the floor to place strips of two inch wide black tape to correspond with the streets in the community.

Have children construct and develop their own community with boxes or blocks.

Question the children to stimulate their awareness of helpers and their services:

Who helps us in our community?
How do they help us?
Which helpers come to your house?
What are the special things about him?
(clothing, materials, activities, features. Encourage children to wear helpers uniforms and dramatize activities.)
How do these helpers help each other?
Which helpers do you go to?
How do some helpers travel?
Where do they work?

Discuss each helper's particular dress and duties:

When you see someone on the street, how can you tell he is a policeman, fireman, postman, etc.

Why don't all of our helpers dress alike?

MATERIALS

Two inch wide black tapes, cartons for houses and buildings, clay sculptures of the children, paint, crayons, paper, scissors, paste, cardboard, green felt or burlap.

See the Resources for suggested pictures, posters, films, filmstrips and kits.

Use flannel and stand-up figures of community helpers.

Suggested List:

People We Know (Instructo)
Judy's Neighbors (Judy Co.)

Books:

They Work and Serve
City Workers
City Rhyme
Corduroy
Trainful of Strangers

Paper, pencil, crayon, yarn or metal paper binders

Poems:

On City Streets, An Anthology of Poetry, by Nancy Larrick
The Street Cleaners Lament, p. 27
Twilight, p. 19
Construction, p. 11
Emma's Store, p. 46
People Who Must, p. 48
Bronzeville Boys and Girls, by Gwendolyn Brooks
Rudolph Is Tired of the City, p. 12
Eppie, p. 13
Beulah at Church, p. 20

TEACHING PROCEDURES	MATERIALS
Invite parents and/or community helpers (black) in to visit with the class to share information about their occupations (children may write letters of invitation and of thank you after the visit). Make hand puppets of community helpers. Have the children dramatize these helpers' roles in the community (using puppets). Show children how to make a pattern, pin it on the material and cut out the puppet. Show how to sew it. Display books for children about community helpers. Read stories and poems. Provide an opportunity for the children to read their own books. Encourage children to draw pictures about the helper they would like to be. Either record the child's story or have the child write and attach it to the picture.	Finger plays: Let's Do Finger Plays, by Marion Grayson Ten Little Firemen, p. 53 People, p. 50 Johnny's Hammer, p. 67 Auto, Auto, p. 25 The Wheels on the Bus, p. 25 The Family, p. 41 Old Shoes, New Shoes, p. 18 Hammering, p. 88 Pound Goes the Hammer, p. 19

OBJECTIVES	CONTENT OUTLINE
4. To help children understand that black people have many community helper roles	I. Awareness of black people in community helpers' roles

TEACHING PROCEDURES	MATERIALS
I. Invite black workers from the community to visit the class and talk with the children about what they do and the equipment they use. If possible, have each worker bring samples of his equipment for the children to see and manipulate. Take pictures of activities and record the voices for narrated slides to be used later.	Camera, film, tape recorder, tape
Take walks to see black helpers at work in their regular work environment.	
Have children take pictures of black helpers in their work environment for their own slides. Have them record their stories to accompany the slides.	Camera, film, paper, pencils
Encourage children to share their parents' occupations. Display pictures and posters of helpers to help the children share about their parents.	Pictures of black helpers performing duties (use magazines and commercial pictures, posters), Resource Unit pp. 14-15. People We Know, No. 1161; Judy's Neighbors. Use the children's credentials to help find out the various parental occupations (paper, pencil).
Invite black parents with various occupations into the classroom.	Paper, pencil, envelope, stamps
Encourage parents to help children to become aware of black helpers in their community.	
Display posters, cutouts, miniatures, stand-ups and puppets of black helpers for children to see and use in their dramatic play.	Posters, cutouts, stand-ups and puppets Instructo Puppet, People We Know, Playmates No. 1103, Judy's Neighbors

TEACHING PROCEDURES	MATERIALS
Display books related to people in community helpers' roles. Encourage children to read these books.	Books: *I Know a Librarian* *Living as Neighbors* *City Rhythms* *Corduroy* *Three Policemen* *Five Cent, Five Cent* *City Worker*, by Jeanne Rowe
Encourage children to make picture dictionaries of black helpers in community roles. Have children use these to aid them in writing their own stories and poems.	Scissors, magazines, books, paste, construction paper, manila drawing paper, etc. Fasteners, paper puncher, magic marker
Make a class scrapbook about the helpers. Write stories telling about the pictures.	Art paper, crayons, composition paper, pencils, magazines, fasteners, paper puncher, magic marker

OBJECTIVES	CONTENT OUTLINE
5. To introduce the many roles black people have in the community	I. Awareness of the roles of black people in the community

TEACHING PROCEDURES	MATERIALS
I. Show parts of commercial films and filmstrips or the visuals made by the class about community helpers. Initiate discussions about the roles of these helpers with questions. Phrase questions so that they ask particulars for your pictures.	Filmstrip: Robert and His Family, A208-1, A208-2, A208-3, A208-4
This discussion can also be prompted with posters and pictures.	Posters:
Look at pictures, study pads as teacher reads story. Ask questions related to picture study pads. (See reverse side of study pads.)	Downtown Neighbors In the City, No. 1151 People We Know, No. 1161 Instructo Puppets
	Picture Study Pads:
	Our Growing City Living as Neighbors Five Friends at School
	Resources for Teachers and Parents:
	Stratton, Madeline. Negroes Who Helped Build America.
	Young, Margaret B. Black American Leaders.

UNIT IV, PART III: OUTSTANDING BLACK AMERICANS

OBJECTIVES	CONTENT OUTLINE
1. To identify black heroes with whom children can identify and become familiar	I. Becoming familiar with black contemporary and historical figures

TEACHING PROCEDURES

I. Use audio-visual materials to introduce the heroes and their contributions.

Suggested questions:

(1) Do you know any famous people with the same name as yours? What schools are named for blacks? What streets?
(2) Who do you think about when you say the word peanut? Non-violence? Basketball? Baseball? Football? etc.
(3) Play "Who Am I" (example). Muslim Minister. I Took a Trip to Mecca. I Was Assassinated in 1963. Who Am I?

MATERIALS

Filmstrips:

American Negroes. Modern Negro Contributors, Negroes of Achievement, Black Heritage, Famous Black Americans Series: C-5000, R-5000 Martin L. King 244-3R-1F-S Political Power Black Political Power (use filmstrips not record). Teacher may discuss filmstrips.

Books:

An Album of Black Americans in the Armed Forces, Major Donald Miller
Booker T. Washington, William Wise
Martin Luther King, Jr., Margaret Young
Great Negroes: Past and Present, Russel Adams
Charles Drew, Roland Bertol
Wilt Chamberlain, Lemmetj Rudeen
Malcolm X, Arnold Adoff
The First Book of American Negroes, M. B. Young
Famous Negroes, Athletes, Anna Bontemps
Negro Builders and Heroes, B. G. Brawley
Famous Negro Music Makers, Langston Hughes
The First Book of Jazz Trailblazer, J. M. Pitrone
Famous American Negro Poets, Charlemae Rollins
Stage, Screen and Television
Giants of Jazz, Studs Terkel
North Star Shining, Swift
Phyllis Wheatley, America's First Black Poetess

OBJECTIVES	CONTENT OUTLINE
2. To develop contributions made to the American culture by black Americans	I. Important contributions of black Americans to American culture

TEACHING PROCEDURES	MATERIALS
I. Help children write to important people (invitations, thank you notes, information, etc.). Have present-day heroes visit the classroom to share with the children. Have parents become involved in instruction and use their specialties with the children.	Paper, list of people to write to, envelopes, stamps This list should only include those who might actually visit your classroom. Suggested list: Sidney Poitier Harry Belafonte Sam Davis, Jr. Mayor Washington, other black mayors or government officials Senator Brooke Representative John Conyers O. J. Simpson Sam Jones Bobby Mitchell David Bing James Cheeks (President, Howard University) James Brown Bill Cosby Sam Gillian Shirley Chisholm Julian Bond Blacks in your county and state who may visit your area Black performers in the circus, ice shows, etc., who come to your community.

OBJECTIVES	CONTENT OUTLINE
3. To develop roles of black heroes past and present so that children can discover their heritage and also have current heroes with whom they can identify	I. Black American people have made major contributions in the arts, technology, government, business, and in the armed services.

TEACHING PROCEDURES	MATERIALS
I. Have parents and important black visitors share their experiences and expertise with the class. Take the class to performances of black people and then to visit the performers after the show. Use visual materials to view the roles of black heroes. Have children dramatize their heroes for classmates and parents. Have them make puppets of heroes. Have them share photos, autographed objects, or any symbols that help children know important black people.	Filmstrips: Leading American Heroes (SVE) Negro History-Multi-Media Kit M43 Refer to the entertainment section of local newspapers for information. Posters: Black America Yesterday and Today Profiles of Black Americans, Richard A. Boning, Parts 1 and 2 Books: *The Child's Story of the Negro*, Shackelford *She Wanted to Read.* *Time of Trial, Time of Hope* *Lift Every Voice*, Dorothy Sterling *Famous Negro Music Makers* *Famous American Negro Poets* *Famous Negro Athletes*, Arna Bontemps *Famous Negro Entertainers of Stage, Screen and TV*, Charlemae Rollins Clothing, props, etc. Cloth, paper bags, paste, tongue depressors, needle thread, thimbles

TEACHING PROCEDURES	MATERIALS
Tape and film people who visit the class or who the class visits.	Cassette recorder and tape, film, camera
Develop experience charts with the class about favorite famous people. These should be picture stories that the children can read independently.	Lined chart paper, markers (black, red, blue, etc.), magazine pictures or drawings

OBJECTIVES	CONTENT OUTLINE
4. To present "blackness" as something truly beautiful, positive and productive in our society through the study of important people	I. Black people have all of the character virtues, talents and accomplishments of other peoples.

TEACHING PROCEDURES	MATERIALS
I. When possible, have children visit heroes in their own environments and get to know them as friends. (Examples: take the class to a play for children and arrange for them to meet the actors afterwards.)	Refer to the newspaper's entertainment section.
Write to a black poet or journalist about his poems. Mutually share poetry; request poems and share the children's poems.	Paper, pencil, envelopes, stamps
In discussions about important people, ask questions similar to these: Who would you like to be like: Why? What makes your person important? Where have you seen or heard your person? Can you name anyone else who does what __________ does?	
Make a past and present contribution line with pictures and/or words. Example: Past: Ben Banneker... layout of D.C. — Present: Mohammad Ali... boxer Past: Louis Armstrong... music, trumpet — Present: Gwendolyn Brooks... poems	Paper, pictures, paste, scissors, magazines, newspapers, posters, catalogues, programs, ruler, crayons, felt markers
Make a reminder chart, This Week on TV, so that children will know the persons, days, time, and channel to remember so that they can see these important black people.	Check the Sunday TV section of the local paper, commercial TV guides, announcements on TV.

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